POLYHEDRON™

Newszine Issue 22

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Notes from HQ

News for February

February is a very special time of year, a time for putting aside disagreements and revitalizing friendships. So in honor of our Valentine issue, I promise not to say anything nasty about Roger Moore — or his uncle Orcus.

Our feature module this issue is Dave Cook's unique AD&D® adventure, "In the Black Hours", which has been used as an RPGA™ Network tournament at GEN CON® South in Florida and at CONTACT 84 in Indiana. Part 2 of the adventure is slated for the next issue, so be prepared. Other features include Part 2 of the "Big Ships" series by Roger Moore, and further commentary on mar(l)goyles by Gary Gygax. Frank Mentzer shares his secrets for confusing and confounding players just by talking to them; and member Jon Pickens offers his ideas unofficially on spells that really should be in the AD&D® Game system. And of course we have the usual collection of features: Letters, Dispel Confusion, and Spelling Bee.

Tournaments Everywhere!

The new tournament program is a success! RPGA™ members have been so enthusiastic about playing, judging, and holding their own RPGA Network-sponsored tournaments that we already have more requests from registered clubs than we know what to do with. It's good to see so much gaming activity around the country! Just in the last quarter of 1984, tournaments were held by "Shadows of Reality" in New York, by members Sonny Scott in Arkansas and Rembert Parker in Indiana, and by "The Chaotic Union" in Ohio.

In the upcoming year, official RPGA tournaments are scheduled for Fantasy Con I (West Bend, WI), Jackscon South (Jacksonville, FL), Hawaiicon (Honolulu, HI), Gamefest (Evansville, IN), and Origins (Baltimore, MD). The more of these events you can participate in, the better. Any official RPGA tournament is worth points to you.

Speaking of points, the rankings for 1984 are finally in. The old International Scoring Points system has been revamped to make tournaments at smaller local conventions more worth your while. And it's not just the players who get points any more — now the judges get official recognition for their tournament participation too. See the article on page 10 for details, and see who was the best!

POLYHEDRON Newszine Wants You!

Calling all members! Want to get more involved? Want to trade ideas with other gamers? How about writing articles for the Newszine on a volunteer basis?

POLYHEDRON Newszine was created as a forum for members to trade their ideas on gaming, since it is the only publication that reaches the entire membership. But although the club news and the special items of interest in each issue are important, the main idea was that any member with an idea worth sharing could send it in and have it published in the Newszine. But only a few members have ever chosen to take advantage of the privilege. Gary Gygax, Frank Mentzer, Roger Moore, and a few others have all been sharing their ideas with us regularly since the RPGA Network began. But with the exception of NPC character submissions and an occasional letter to the editor, POLYHEDRON Newszine receives virtually no contributions from the rest of the membership. Doesn't the other 99.9% of the network have anything to say?

Well, now's your chance. We have revamped the submissions procedure to something a little more in keeping with the needs of a fanzine. Notice the change in the legal language inside the front cover. Previously all material published in POLYHEDRON Newszine became the property of TSR Inc. upon publication, which wasn't really fair to the serious gamer who just wanted to talk gaming with other members. Now when you send in a submission to the Newszine, you are granting permission for the RPGA Network to make it available to the members through publication in the Newszine and through other Network activities (such as use by registered clubs for RPGA-sanctioned events). Outside of that, you retain all other publication rights — except that you must offer the Publisher (TSR Inc.) first right of refusal to purchase the material should you decide to sell it, in which case it will be treated as if it were a submission through regular company channels.

Note one important legal fact though. Most of the game-related material submitted involves the use of at least one trademarked game title or copyrighted game system. Although TSR grants permission for you to use its copyrighted material for publication in the Newszine (with proper acknowledgement, of course), you must obtain separate written permission to use such material outside the Newszine (selling the article to another publication, for example). As a general rule, you should ALWAYS obtain permission from the holder of a copyright or trademark before using protected material in print for commercial purposes.

There are no special restrictions on content; anything of interest to members is acceptable for our pages. I prefer to deal with typewritten material, but it is not essential as long as the submission is legible.

All submissions are subject to editing and development in keeping with the RPGA Network's high standards. Things likely to be changed include material in poor taste, improper use of the language, awkward presentation, and material that does not conform to the letter (or at least the spirit) of the game system used; we stick to standard rather than variant rules.

So become a famous authority on gaming by writing for your Newszine. I know I'm good, but I don't have time to write the whole thing myself. The Newszine is yours, so use it!

Fair Warning!

HQ is putting together a special April Fool issue for next time. So don't believe anything you read in the April issue!

Penny Petticord

Letters

Women in Role Playing

(In Issue #20, we ran an article by Roger Moore on "Women in Role Playing", which pointed out some of the problems female gamers may experience, and proposed some solutions. The article generated a barrage of reader response. Several readers were pleased that these points had finally been made in print; while others took issue with the tone of the article. Four reader viewpoints are given below, followed by Roger's response. If you have an opinion on this subject or any other game-related topic, communicate! — Penny.)

In Roger Moore's article "Women in Role Playing", he made several points which I, as a female gamer, have to repudiate. First of all, (although I am sure it was unintentional) I found the article somewhat sexist and offensive. Many of Mr. Moore's points (e.g. "...female players can work to maximize the advantages of their characters...") go without saying and apply to any good gamers, male or female.

The female characters that I have played over the past five years (including monks, rangers, paladins, berserkers, and assassins) were seldom "cute" and never helpless. Nor do the characters of any other woman I have gamed with fit that description. All seem more than capable of role playing their female characters with panache. While fewer than their male counterparts, female players are just as aggressive and imaginative. And I can assure Roger that any male character unwise enough to make an unsolicited pass or patronize a female character suffered a retribution which was terrible, swift, and just.

Overall, I found the tone of Mr. Moore's article rather belittling and patronizing to both sexes. It implies that most male players are role playing with their libidos instead of their minds, and that most female players need to be "told" the "how-to"s of both role playing and dealing with unwanted advances — which I assure him, most of "us" are quite capable of doing.

Jeannie Williard
Clarcona, FL

I have a few comments to make regarding Mr. Moore's evaluation of females in role playing games. After reading his article over a number of times, I have come away with these observations.

His attitude is typical male chauvinist. He tries to delegate women to a secondary status as persons in the first few sentences, and that's when he's talking about real life, not role playing!

The idea of role playing as I understand it is to escape reality and become in spirit another being. The abilities and limitations of this being should not be determined by the sex of the human sitting in the chair, but rather according to the rules set by the game system and the game master presiding.

I suggest that the new female player who is having trouble with her male companions try reversing sex roles and playing a male character for a while. Not only will this give her a better understanding of role playing in general, but it may expand her horizons still further as she becomes experienced with role playing many different types of people in the fantasy setting.

I have the same suggestion for the male gamer who is hung up on directing female characters to secondary roles in the adventure. He too could benefit from reversing sex roles and playing a female in the next adventure. After he has been on the receiving end of his own methods for four or five hours, he may begin to see the light and start to understand how he has been making his fellow players feel.

As for male gamers who are uncomfortable playing in the same group with a woman, we can only hope that they will grow up in time and become mature adults.

Sandra R. Goering
Parma, OH

Subject: The Difference Between Women and Girls in Role Playing

Roger Moore's article in POLYHEDRON™ Newszine #20 presented some very valid arguments. However, he states more between his lines than with them.

Mr. Moore starts out discussing the disadvantages in strength many female characters experience. I fail to note a different method of generating ability scores based on sex. While it is true that there are sexual maxima (strength 18/50), any campaign experiencing a significant percentage of characters with requisites higher than the female maximum has problems far more serious than a female player. As for height and weight, slightness is more often an advantage than a disadvantage. You may remember this at the next rope bridge.

The adventurer is not a general sample of the population, but the exception, which is why adventurers advance past 0 level. Except as a ruse or diversion, there is no reason a female character would have to "call another character over to deal with rude tavern patrons or sneaky shop clerks." However, I will grant that a woman role player *can* generate some problems for inexperienced male characters, as the range of reactions and depth of characterization available make her extremely difficult to relegate to a "secondary position". She will not wait for permission to "beat the crud out of the dragon".

Mr. Moore suggests that the female gamer "become as familiar with the rules and situations involved in the game as possible". This in itself is patronizing as it implies male superiority in rule knowledge. It also takes one more step in reduc-

ing the spontaneity of the game. Is not the essence of role playing for the characters to "live" the situation of how to kill a vampire, rather than be tested on how well they studied the Monster Manual? Hasn't every good game master at one time or other introduced a monster with a "twist" to foil the book studiers and breathe fresh life into an evening?

Mr. Moore speaks of the potential problem of a male player character molesting a female player character, and suggests that "the female player might talk it out with the offender after the game is over". He continues "If this cannot be done, then maybe another group might be found". This grieves me for two reasons. First, the bitterness of his paragraphs indicates that this occurred in his campaign. Second, the offended player could not keep the event within the confines of the game. Woe be to the perpetrator of such an act upon any Woman that I have ever gamed with! The possibilities for vengeance either direct or indirect astound the mind. The penalty of continuing with a cursed or crippled character, or of starting a new first level character in an existing campaign quickly discourages any repeat attempt.

Finally, Mr. Moore consoles the female player on the limited sources upon which to draw ideas for role playing their characters in fantasy settings. He allows that in his reading "more often than not, female fantasy characters are notable only in that they are girlfriends of some more powerful and important male characters", and "were it not for Conan, who would remember Belit or Valeria?". It is unfortunate that Mr. Moore does not have in his campaign the necessity to interact with Woman adventurers. It is good that all his fellow adventurers are characters of the magnitude of Conan and need not interact with the lesser characters of fiction. For myself, I ask who would remember a very dull and violent Conan if it were not for Belit or Valeria?

However, Mr. Moore does state one undeniable fact: "The role playing of characters will, in the last analysis, make all the difference". The truth in this transcends the all the differences based on player and character sex in a campaign.

John Goering
Parma, OH

I would like to put in my 20 cents (when was mail ever 2 cents anyway?) on Roger Moore's "Women in Role Playing" article. Roger's comments on how male characters come to the aid of females got me thinking about the last game I played. There was a tavern episode that reinforces my opinion that the female characters of female players are seldom helpless.

It seems that this big ugly lug was trying to molest a female elf played by a lady in our group. Well, by the time we stood up and started over to the lady's aid, the big lug was no longer willing (or able) to bother her. (I think the knife sticking out of him in a nasty spot had something to do with it.)

Unfortunately the party's male ranger had let his enthusiasm get the best of his judgement and had drawn his sword. This broke the rules of the place, as the molester was not armed, so someone in the corner hit our ranger with a *hold person* spell. In the end, the elf lady had to rescue all of her would-be rescuers! Helpless females indeed!

Joe Finney
Wadsworth, OH

Roger's Response

About a week after the last POLYHEDRON Newszines went out, I received a letter from a reader who disliked the "Women in Role Playing" article. I wrote a reply and sent the letter and a copy of the reply to Penny Petticord through the interoffice mail.

Later the same day, Penny called me on the phone. "I read your letter," she said. "You might want to make it longer."

"Why?"

"Because I've gotten other letters like it. Some people think you're a male chauvinist pig."

I'm not a male chauvinist pig, so that didn't make my afternoon. I wanted to write an informative and interesting article that discussed women in gaming, but in some ways it didn't come across as intended.

The ironic part is that the article was reviewed by a number of women working for TSR Inc. at the time, among them Mary Kirchoff, Penny Petticord, Margaret Weis (the co-author of the DRAGONLANCE™ novels, and my wife. They felt the article was worthwhile, though of course that doesn't excuse any mistakes I made in writing it.

True, many women role play characters that are not "cute" and do not act helpless (though I've seen some do it). True, many women role play characters that aren't magic-users or thieves. Several women commented that they were capable of role playing without being told how to do it. That wasn't my intention, and I apologize to those who felt I was handing down pronouncements on how men and women should role play.

Why pick on women at all? I wrote the article because of some of the situations I've seen in which the female gamers got a raw deal because of the attitiudes of the male gamers around them. Most gamers have little trouble handling problem players, but there are some who don't quite know how. It was for them that the article was written. Some of my suggestions for dealing with situations like these may not have been very good, but sometimes blah advice is better than none, because it calls attention to the situations. If there are people out there who have better advice, perhaps they'll send it in as the readers above did.

The majority of the article is still valid, however. Most fantasy literature presents a poor picture of women. Gamers who make a big deal out of making other players miserable should be avoided like the Black Death. Being assertive is important for all gamers, female or male, and it helps to maximize your character's potential in any role playing game (like it helps to maximize your own potential). I feel strongly that there were some good points made, and I stand by them.

My work address is:

Roger E. Moore
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If you have any further comments on this or anything I write, I welcome your response. You have my address, so use it!

Foreign Correspondent?

I am one of the RPGA™ Network's Australian members, and I am interested in opening up some international correspondence. I know from previous issues that I am not alone in my ideas. So I am inviting all you interested RPGA™ members around the world to find out the role playing game news in my country.

I don't know about others, but I joined the RPGA Network to find out about other gamers and swap ideas. I hope others will come forward and communicate through the newszine as well. If so, they can certainly expect a letter or two from me!

Until then, I hope someone will write to me at 1 Manor Street, Brighton, Victoria, Australia, 3186. I greatly look forward to hearing from you!

Matthew Cohn

Well, how about it? With more members like this, we really could have a world-wide communications network!

MARLGOYLES & MONSTER MANUAL II

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by Gary Gygax

For those not tuned in last issue, I admitted to being the culprit, sort of, who blew the spelling on margoyle, which should have been marLgoyle — that is: **m a r l g o y l e**. (They could have checked, those Beloved Editors, but...) In any event, gargoyles' reproduction and growth were covered last time, and this time we should see what can be learned about their kin, marlgoyles.

Breeding and egg laying are quite the same as gargoyles, although the eggs are somewhat larger and absorb more minerals during their lonely and chill incubation. Before hatching, marlgoyle eggs are nearly two feet long and over eighteen inches in diameter. From these stoney cases erupt fledgling marlgoyles ready to devour anything moving. Assuming that none of their nestlings are runts to be cannibalized, the typical batch of hatchlings will fly out and operate as a pack to bring down large prey. Growth and hit points are closely related to the same in gargoyles:

Size	Hit Points	Age
2′	10-12	newly hatched
2½′	13-16	1-6 weeks
3′	17-20	7-12 months
3½′	21-24	1-6 years
4½′	25-30	7-12 years
5½′	31-35	13-30 years
6′	36-42	31-50 years
6½′	43-48	51 years or older

Marlgoyles live up to about 300 years of age, unless brought low by disease or some enemy prior to this.

Missing Monsters

While thumbing through the pages of MM II, I noted that not only was the *gorisroi* demon missing, but that somehow the stats for "Men, Amazon", had been omitted. While the former monster is for the pages of a DRAGON® Magazine article, the latter is presented here first exclusively for the RPGA™ Network. Without further ado, here's amazons!

MEN
Amazon

FREQUENCY: Very rare
NO. APPEARING: 5-30
ARMOR CLASS: By armor type plus dexterity bonus
MOVE: 15″
HIT DICE: 4d10 plus constitution bonuses
% IN LAIR: 10%
TREASURE TYPE: Individuals M, Q; in lair R, S, X
NO. OF ATTACKS: 2
DAMAGE/ATTACK: By weapon type or 1d8 (plus strength bonus)
SPECIAL ATTACKS: See below
SPECIAL DEFENSES: See below
MAGIC RESISTANCE: Standard
INTELLIGENCE: Low to genius
ALIGNMENT: Neutral
SIZE: M (6′-7′ tall)
PSIONIC ABILITY: Nil
Attack/Defense Modes: Nil/nil
LEVEL/X.P. VALUE: Variable/variable

These barbaric warrior women are, in effect, heroines. They have strength ranging between 15 and 18 (00 possible) and dexterity and constitution ranging between 13 and 18. Their leaders are barbarian fighters. All favor light chainmail, but armor varies. Weapons are typical of those used by barbarians.

If unarmed, an amazon will use blows, kicks, nails, teeth, etc. to inflict damage of 1-6 points of damage per round. An amazon can never be surprised except by invisible attackers.

An amazon party of 10 or more will have 1 additional leader-type of 5th or 6th level barbarian ability, and a 2nd level witch doctor. 20 or more will also have 1 "captain" of 7th or 8th level barbarian ability. When "in lair", amazons will have a full 30 warrior women, 4 leaders of 5th or 6th level barbarian ability, 1 leader of 7th or 8th level barbarian ability, and a Queen — a barbarian of 9th-12th level ability (and hit dice). There will also be a magic-user witch doctor of 4th level. There will be twice the number of (normal) males, half of whom will be equal to men-at-arms. Men are typically armed and armored as are their amazon mistresses. The others will have care of 2-12 children. The Queen will have 4 male guards of 2nd or 3rd level fighter ability, and 2 female guards of 5th-6th level barbarian class.

Whenever 30 or more total amazons are encountered, there is a likelihood of 30% that they are one of 2-5 raiding parties in the area. If this is the case, the "lair" will be a ship or pack/wagon train, as applicable. Other groups will always be within 5 miles of the party initially encountered.

The territory from which the amazons come indicates what sort of weapons they will use, horsemanship, skill with small water craft, and so forth. Amazons have no regular clerics or magic-users, save witch doctors, but males of the race have been known to become clerics.

Amazons are tall human women. They tend to be good-looking, but are hard-eyed (and hard-hearted too).

SPELLING BEE

By Frank Mentzer
Druids #2

Note: Way back in issue #11, we ran the first half of Frank's article on druid spells (the low level ones), and promised to run the rest in a later issue. But "Other Things" came up and it never appeared — until now.

Druidical abilities can easily be abused, and must be carefully controlled by each DM. For example, the first two — identification of plant and animal types — would apply only to normal or giant species indigenous to the druid's area. A high level druid might not recognize a normal penguin, for example, if the character had never visited climes suitable for such creatures and if no lore existed on the subject.

The plants and animals of the druid's local area should be easily identifiable, but it should take about 1-4 rounds for careful observation. Some plants are very similar, differing only in minor details. The DM should decide whether plant creatures, such as shambling mounds, are unique plants in themselves, or piles of normal plant material; upon seeing such a creature nearby, the druid might identify it only as a clump of skunk cabbage (just to pick one).

Identification of pure water might enable the druid to identify impurities, but it might not; that's up to the DM. Note, however, that impurities such as acid, poison, etc. shouldn't be TOO easy to detect.

Shapechanging is powerful. Every DM must keep a close eye on druids of 7th level and up. And at 9th, they can get downright nasty. What if, for example, a druid cast a *wall of fire* in ring form, shapechanged to a small bird, and started diving at the enemies, making at least one fly-by per round, possibly more? Flying fire; like I said, nasty!*

All druids get extra languages. The DM may temper the list slightly if the character has a low intelligence, using either a Chance to Know roll or penalties on language use (no writing, possible misunderstandings, etc.). A half-elf druid of any decent level is an incredible linguist. Come to think of it, why be a human druid when you can be half-elf? The only drawbacks I can see are the changes in the racial preferences (such as antipathy from half-orcs; no great calamity, that).

Anyway....here are a few notes on 3rd and 4th level druid spells.

Call Lightning: A powerful spell, but useless without a weather system or a generous DM.

Neutralize Poison: This is 3rd level for a druid, 4th for a cleric.

Plant Growth:Lots of possible uses, and a nice defense for overnight stays, easily removed with a *dispel magic.*

Protection from Fire: Note that this absorbs all fire damage when used by the druid, but is a normal *resist fire* when cast on another. Probably used often by druids when they're working on forest fires.

Snare: Underused. This can do great things in the right situation; read the description carefully.

Stone Shape: Very useful in dungeons, and only limited by the players' imagination. Note that the character does not make the stone putty-like, suitable for shaping (a common error); rather, the new form of the stone is created with clay, and the stone changes instantly when touched (see the component note in the magic-user spell, Players Handbook, pg. 81).

Tree: Used every night by most druids able to cast it, for a quiet, safe night's rest. The tree will, however, radiate magic. This is not a fatal flaw; few randomly encountered creatures can *detect magic*, and if a *plant growth* or *hallucinatory forest* is also used in the area, the whole place will radiate magic, and you can't find the druid.

Water Breathing:The recipients will not have any trouble switching from water to air while the spell lasts. Note the possibilities of the reverse; feel like talking to fish?

Animal Summoning:Always try for black bears if there's any chance to find them nearby. At 3+3 Hit Dice, they're the best animals available at 4 HD or less.

Dispel Magic: DMs who design carefully, please note that this affects a 4″ cube, rather than the 3″ of clerics and magic-users.

Hallucinatory Forest: There are probably dozens of these scattered around any campaign world. The description says "indistinguishable from a real forest...", but you may interpret that one of two ways. That should be either "...by normal means", in which case spells (*detect magic, detect illusion*) could be used to discover its true nature, or "...by any means", so that the forest is not detectable by anything and always appears normal, regardless. *(I favor the former.)*

Produce Fire:Useful, but note the reverse. If it were used on an enemy campfire, followed by *obscurement*, the result could be unnerving.

Repel Insects:Extremely valuable in certain situations. But note that this doesn't affect arachnids (spiders) or myriapods (centipedes, etc.).

Speak With Plants: Entirely controllable by the DM, but useful for information gathering. Also an intellectual challenge for the average plant, which probably can't tell the difference between humans and giants. Talk too fast and you'll always get the same reply: "Huh?"

*To control this, reduce the damage (due to moving, flickering flames) and allow saving throws for half damag

The RPGA™ Network Tournament Ranking System

The RPGA Network was the first gamers' organization to introduce a comprehensive system of recognition for tournament activity. As the Network grew and expanded its services, the system evolved to meet the changing demands of the organization.

Previously, events handled directly by HQ were worth far more points than those administered by registered clubs. Although this method often did not reflect skill so much as wealth (those who could afford to go to the GEN CON® Game Fair got the highest point awards), it was still acceptable in the days when HQ travelled to many conventions to run tournaments.

But now HQ travels only rarely, and never directly handles events. All RPGA™ tournaments are handled by registered clubs in accordance with the new tournament program. (Even the RPGA tournaments at GEN CON Game Fair technically go through the local Lake Geneva RPGA™ club.) So HQ's presence or absence shouldn't be the deciding factor in how many points a given event will be worth anymore.

Obviously the time was here to completely redesign the system so that it could be applied to all RPGA Network events across the board. Unfortunately, the easiest, cleanest, and fairest advancement system we knew of had already been used—the level progression of characters in role playing game systems. So we stole it. We lifted the experience tables right out of the revised Expert D&D® Set and made a few minor modifications to adapt them for use in scoring.

The system works just as it does for characters from the D&D game. You are registered as a level 0 player and a level 0 judge when you first join the Network. As you participate in recognized role playing activities, either as a player or as a judge, you accumulate experience points in amounts which reflect both how often you participate and how skilled you are. Player and judge progression are independent of one another, and earned experience is applied only to its corresponding "class". There is no upper limit to level advancement in either class.

The following restrictions apply to both players and judges:

1. No judge or player may gain more than 1 level per convention. Points in excess of the limit are disregarded.
2. RPGA Network HQ retains the sole right to grant XP. No XP are actually gained until you receive written notification of the award.

Player Points

Each tournament round has a standard base value, which is modified by a multiple of the total number of entrants in the event. Points for 1st, 2nd, and 3rd place winners are determined in the same way, using the total XP for the final round as the base value. Points for successive rounds of the same event are NOT cumulative; only the value for the last round played counts. (You must actually play through a round to be eligible for its point award; you do not earn it if you were promoted and fail to appear.)

The equation for awarding XP is:

$$XP_p = B + M(P),$$

where B is the base value of the tournament round, M is the multiplier for the round, and P is the total number of entrants in the event.

Base XP and modifier values for standard tournament rounds:

Round	Base Value	Modifier
1	1000	1
2	1500	2
3	2000	3
1st place	XP for final	1
2nd place	XP for final	5
3rd place	XP for final	10

Sample Calculation:

Player A is defeated after Round 2 of a 250-player event. His point total is 1500+2(250)=2000 XP.

Judge Points

Unlike player points, judge points *are* cumulative for multiple rounds of the same event.

The equation for determining judge XP is:

$$XP_j = (1+A)[B+M(P)]$$

where B is the base value for the round, M is the modifier, P is the total number of entrants in the event, and A is the average player rating for the round.

Base XP and modifier values for standard tournament rounds:

Round	Base Value	Modifier
1	1000	1
2	1000	2
3	1000	3

Judges are rated by their players after each round. The ratings are converted to numbers and averaged to obtain the percentage modifier "A", which ranges from +.2 to -.2.

Sample Calculation:

Judge A runs Round 2 of a 250-player event, and gets an average rating of +0.05. His XP award is XP_j = (1+0.05)[1000+2(250)]=1575 XP.

Restrictions:

1. Any judge who fails to appear for a scheduled session without giving sufficient prior notice according to the rules set down by the individual tournament coordinator and/or the convention staff loses 1 level of experience. The penalty may be appealed directly to HQ, and can be reduced or rescinded for cases of extreme emergency.
2. Judges with an accumulated average player rating of less than 0 will not be granted a new level until the average is brought above 0.

The basic system presented here is flexible enough to adapt to new programs, special needs, and new ideas. For example, special tournaments could be arranged—restricted to higher level players but worth double, triple, or quadruple the standard value per round. Conversely, XP could be awarded for judges and players who run approved demonstrations at local hobby stores or libraries—a good way to get just those few extra points you need for the next level. Another possibility is special benefits which become available only at a certain level of experience.

At this point, we're open to suggestions. If you have any ideas along these lines, please write in.

Listed on the following pages are the player and judge rankings, by level, through December of 1984. Exact XP totals will not be published, but individual participants will be informed of their totals within the next few months by letter. Although existing TSS scores have been converted to the new system, precise data on conventions prior to June of last year is sparse. If you believe that we have seriously underestimated your score, please write in before June 1985 and provide the details of your previous RPGA tournament experience. All legitimate revisions and updates will be included in the next ranking, scheduled for the August issue.

Player Experience Table

Level	Title	XP
0	Novice	0
1	Player	750
2	Gamer	1,500
3	Campaigner	3,000
4	Strategist	6,000
5	Tactician	12,000
6	Leader	25,000
7	Paragon	50,000
8	Adventurer	100,000
9	Master Adventurer	200,000
10	10th Level Master Adventurer	300,000
11	11th Level Master Adventurer	400,000

100,000 XP per level after 11th.

Judge Experience Table

Level	Title	XP
0	Rookie	0
1	Speaker	1,000
2	Arbiter	2,000
3	Moderator	4,000
4	Proctor	8,000
5	Referee	16,000
6	Mastermind	32,000
7	Tribune	64,000
8	Judge	120,000
9	Game Master	240,000
10	10th level Game Master	360,000
11	11th level Game Master	480,000

120,000 XP per level after 11th.

1984 Rankings

Judges

Level 10
Gygax, E. Gary

Level 9
Mentzer, Frank

Level 6
Blake, Bob

Level 5
Johnson, Harold
Przytarski, Michael
Petticord, Penny
Scott, Clyde III

Level 4
Caldwell, Andy
Cook, David
Hammack, Allen
Hoyer, Bill
Pickens, Jon
Ward, Jim

Level 3
Collins, David
Finney, Joe
Tummelson, Jay

Level 2
Allen, Patrick J.
Behringer, Doug
Bergman, Evan
Bergman, Noel
Boynton, Pamela
Danovich, John
Denning, Troy
Farstad, Errol
Goldsmith, Howard
Hague, Peter
Helmink, Randy
Klein, Mike
Mangieri, Mike
Meyers, Philip
Niles, Doug
Parker, Rembert
Somers, Mike
Smith, Carl
Vail, Tom

Level 1
Acres, Jamie
Acres, Mark
Auer, Rob
Baltazar, Mark
Bass, Chris
Batey, David
Becker, Jon
Bentley, Bill
Biederman, John
Bolton, Fred
Boughner, Bruce
Boyle, Eric
Boyles, Holbert
Brooks, Darren
Buchheit, Scott
Buffington, Jim
Burke, Harry
Cahoon, Tim
Carmien, Fast Eddie
Carroll, Kathy
Clark, Kevin
Connolly, Pat
Conry, Bryan
Cooley, Bob
Crow, Steven
Curylo, Ted
Danner, Dave
Deffely, James
Delong, Greg
Detlef, David
Doty, Chip
Dollinger, Scott
Eklund, Eric
Everett, Tim
Farrow, Peter
Fawcett, Bill
Foote, Kelley
Fraga, Pete
Furnas, John Jr.
Gallogly, Ethan
Garner, Richard
Geries, Mike
Goering, John
Goff, John
Goforth, Larry
Gralewicz, Jason
Gray, Anne
Gribble, Vicki
Grubb, Jeff
Hartlage, Dave
Heard, Bruce
Hickman, Tracy
Holmes, Jeffrey
Horton, Bruce
Humbert, Don
Jarrett, Roger
Johnson, Brad
Johnson, Eric
Johnson, Garner
Johnson, George
Johnson, Paul
Jones, Doug
Jungck, Peder
Karczag, Paul
Kay, Les
Keller, Dan
Kersell, Monty
Khas, Sue
Kidd, Donald
Kilpin, Tim
Koebernick, Corey
Kopitzke, Jim
Kopitzke, Robert
Kramarsky, Daniel
Kuring, Tim
Lach, Michael
Lyon, John
Martin, Billy
Mesloh, Karl
Milner, Gilbert
Mendleson, Andy
Moll, Tom
Morgan, Robert
Newsome, Peter
Null, Steve
Pacetti, Randy
Paulsen, Russ
Polster, Keith
Price, Brian
Ramsden, Richard
Rasmussen, Merle
Reiman, Cory
Reinhold, Richard
Roberts, Scott
Robertson, Shirley
Robinson, Bill
Rolston, Ken
Rotheroe, Dale
Schwab, Steph
Selzer, Jim
Shields, Clay
Shipman, Jim
Shive, Geoffrey
Shoemaker, Mark
Shook, Eric
Silver, Steve
Simon, Scott
Skinner, Talmadge
Sollers, Edward G.
Smith, Clark II
Staudt, Eric
Staley, Dale
Steigel, Bob
Stefek, Jerry
Swanson, Glen
Vetrovec, Frank
Wade, Dale
Wade, Tim
Waldkirch, Kurt
Weiss, Jeff
Westerman, Robert
Wetherholt, Verne
Winter, Steve
Wolf, Joe
Zizzo, Steve

Players

Level 4
Foote, Kelley
Maruca, Neil

Level 3
Bingle, Donald
Desmond, Patrick
Hanan, Jim
Jarrett, Roger
Jeffries, Robert
Jones, Reynolds C.
Kelly, David
King, Ken
Kowing, Ben
Lemon, Randall
McGinnis, Shawn
Null, Steve
Taglianetti, Mike
Werner, Russell

Level 2
Aikens, Tim
Alan, James B.
Argent, Bob
Axler, David
Bartelt, Thomas
Belfer, Russell
Bingle, Richard
Birnberg, Gary
Blake, Ron
Bonario, Steven
Bosch, Marnie
Bresson, Steve
Brewer, Rich
Bumgardner, Garald
Christie, Todd
Ellis, John
Everett, Dennis
Forbeck, Matt
Glimpse, Steve
Gover, Gordon
Harnes, John
Herbert, Richard
Hove, Jay
Johnson, Jay
King, Russell
Kovacs, Andrew
Lach, Michael
Legan, Jeff
Lewis, Thomas
Lichauco, Richard
Lunsford, Jeffrey
Marko, Brad
Marino, George
McCreary, Mark
McNally, Cheryl
Moeller, Jim
Motz, Bob
Mueller, Tom
Norlander, Mark
Pease, Paula
Pell, Richard
Pichnarczyk, Richard
Pisto, Rocky

Polli, Phil
Ramey, Bill
Rathjen, Tim
Robertson, Craig
Robertson, Shirley
Rowell, Phillip
Rupp, Matt
Sandquist, Lois
Schwedler, Jay
Shelly, Kevin
Sladen, Ron
Stabosz, Tim
Stratton, Fred
Terry, James
Thorpe, James
Trudgeon, Mike
Vetrovec, Frank
Wadsworth, Robert
Walters, Todd
Weberg, Sam
White, Brian

Level 1

Adams, Fritz
Adlesick, Joseph
Alexander, Harlan
Alexander, Tom
Alford, David
Allen, James
Ames, Scott
Anderson, Bruce
Anderson, Charles
Atchison, Bob
Bachman, Chuck
Ball, Blake
Baxendale, Jeff
Beck, Nancy
Beeler, Jonathan
Benford, Russell
Bergman, Noel
Bingle, Linda
Bliss, Lee
Boger, David
Boshears, Michael
Bosselait, Paul
Bowles, Jennifer
Boyer, Steve
Boynton, Pamela
Bragg, Darold
Brannon, James
Brennan, Catherine
Brennan, Elizabeth
Brenner, B.J.
Britton, James D.L.
Brown, Michael
Bruns, John
Buckley, Steve
Bugal, Larry
Bush, Iain
Cahill, Eileen
Campbell, Charles
Caplan, Steven
Carlson, Erick
Carter, Martin
Cassil, Donald
Caton, Craig
Chance, Michael A.
Chase, Brian
Chrislaw, Joe
Conley, Larry
Conry, Bryan
Corby, Stephen
Court, A. L.
Crowley, Mark
Darby, Robert
Daugherty, Richard
Deffely, James
Demas, Eric
Dickson, Scott
Dibble, Bart
Diekman, Karl
DiGravio, Dan
Dobberpuhl, Jeff
Dobropolski, Elwin
Dorsey, Michael
Dorsey, Richard
Dominguez, Pedro
Doubell, Eric
Dowd, Jason
Driver, Eric
Dumitru, Don
Eckhardt, Jennifer
Edgell, Dean
Ehrnstein, Andrew
Ellis, Robert
Emmons, Duane
Etheridge, Bob
Fachini, Roger II
Farnsworth, Robert
Feeny, Kevin
Feustel, Penny
Finney, Joe
Fischer, Timothy
Fisher, Kevin
Fitzgerald, Dan
Fleming, Francis
Flom, Erik
Ford, Pat
Foster, Nathaniel
Frandsen, Raymond
Fridley, Duane
Fry, Greg
Futral, David
Garon, Jack E.
Goertz, John
Gonser, Karl
Greenwood, Ed
Gregory, Ron
Griggs, Jeff
Grover, Steve
Grover, Valerie
Gumm, David
Hake, Robert
Hall, A. Christopher
Hall, David
Hall, Mark
Hall, Rob
Hammack, Allen
Hansknecht, Blane
Hanyzewski, John
Hargenrader, Matt
Hart, Warren
Hattlestad, Al
Head, Randy
Helmink, Randy
Hill, Tim
Hommel, Fred
Houghton, Phil
Hurley, James Paul
Hurst, Paul
Hurst, Peter
Hutchisen, Wade
Ittel, Mike
Iwamasa, Jon
Jaeger, Brandon
Jaeger, Jon
Jankovich, John
Jensen, Dennis
Jesernig, Paul
Johnston, David
Jones, Robert W.
Kangas, Don
Keeny, Jeff
Kelley, Mike
Kelley, Tim
Kennedy, Todd
Kentner, John
Kidd, Donald
Kielhold, Nick
Kittelsen, Erik
Klein, Mike
Kovach, Ben
Kramarsky, Stephen
Krause, Steven
Kulp, Chris
Ladue, Stan
Laird, Michael
Landis, Gordon
Langstraat, Jim
Larsen, Karl
Lattin, Herb
Lawson, Dave
Lee, Jeffrey
Ley, Dan
Lichauco, Dave
Lierly, Steve
Locketz, Irving
Lurvey, Jim
Lyons, Don
Mahon, Patrick
Marflak, Richard
Martin, Charles
Martin, Jeff
Martin, Joe
Mau, John
Marz, Kenneth
Mason, Bob
Maynard, Malcom
McIntyre, Todd
Meador, Chris
Mecca, Steve
Medak, Jacalyn
Milburn, Chuck
Miller, Martin
Millin, Shawn
Milmore, Ed
Minch, Mark
Minz, James
Mironer, Mark
Moellenkamp, Carl
Moore, Charles
Needham, Scott
Nochman, Joe
Osborne, Michael
Osier, Henry
Oslapas, Taurus
Palmer, Sandy
Parker, Rembert
Parrish, Ricky
Peel, Gary
Pei, Daniel
Perr, Rick
Peterson, Ed
Pettit, Paul
Piechota, Bill
Piotrowski, Paul
Plossl, Carl
Pool, Tim
Poovey, Ted
Porter, Steve
Pratt, George
Preston, Dean
Priest, Dan
Quinn, Jim
Quinn, Robert
Rabe, Bruce
Rabe, Jean
Reed, Kirk
Reinesch, Rick
Reuter, William
Reynolds, Bill
Rice, Kevin
Rigg, Mark
Righetti, Robert
Rihn, Gregory
Riley, Tim
Robb, Tom
Roberti, Joe
Roberts, Terril
Royster, Richard
Rubenstein, Richard
Rumain, Gary
Ryckaert, Victor
Rydberg, Richard
Sagui, Charles
Schell, J. Brad
Schilling, Brad
Schmidl, Joe
Schneider, Michael
Schnur, Dave
Schoenborn, Zale
Schuler, Joseph Jr.
Schulz, Dan
Scott, Clyde III
Slimp, Bart
Smestad, Doug
Smith, Dee
Smith, Timothy F.
Slocum, Matt
Socin, Eric
Soik, Paul
Solo, Randy
Soos, Tim
Soulatskoff, H.J.
Splinter, Steve
Spriggs, Steve
Starr, Bridget
Steigel, Bob
Steigelfast, David
Stevens, Bill
Stevens, Kim
Stoner, Eric
Straiten, Wayne
Sturgen, Bruce
Sullivan, Susan
Sutton, Mike
Swanson, Scott
Taggart, Robert
Tallman, Jonathan
Theiss, Mike
Thrasher, Chad
Thomas, Mike
Trudgeon, Pat
Van Poucke, Todd
Vazquez, Michael
Vick, John
Vigilante, Larry
Viles, Mel
Waldie, Ray
Waldkirch, Kurt
Wall, David
Waksman, David
Warnken, Todd
Webb, Dave
Weidenhamer, Randy
Weiland, Thom
Weiss, Jeff
Weiser, Chris
Weiss, Rich
Welty, Kevin
Werder, Roger
Wharram, Gary
White, Randy(
Wicinski, Greg
Wilcox, Chris
Willard, Chris
Williams, Jarrol
Williams, Scott
Wilson, J.W. Jr.
Wise, Mike
Wisner, Dave
Wong, Victor
Woodside, Blake
Woughter, Paul
Wyrchawny, Neil
Yalkut, Jim
Yocom, Joel
Young, Barry
Yourish, Meryl
Zinn, Rex

In the
BLACK HOURS

by David Cook

An AD&D® Adventure for 5-8 characters of levels 6-9

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Background for the DM

Not long ago, a high-level mage named Sarchon came across a forgotten old tome in the course of some research. But his routine scan of the book proved to be a deadly mistake. It contained the true name of the demon lord Juiblex, and with that knowledge came an irrevocable curse — death in one year and an afterlife in the Abyss. No known magic (not even a *wish*) could save him from his fate.

Now Sarchon had always been a careful mage. He intended to live to a ripe old age, so he never took chances with his life. He did only as much adventuring as was necessary to advance his career, and always stayed away from *haste* spells, *wishes*, and other magic that would shorten his life or impair his health. He was the only mage in his class who had not yet had to resort to *potions of longevity* to prolong his years. As could be imagined, the injustice of the situation was unbearable. Only a year to live, after he had been so careful!

But he would not go down alone — oh no! If Sarchon had to die, he would take the being responsible with him, demon lord or no. After all, what did he have to lose? A plan began to form. He could not hope to slay the demon lord outright; the very nature of such beings defies natural forces. But since Sarchon already knew the demon lord's true name, why not use it? He began to assemble the items needed for a *trap the soul* spell, spending most of his savings on a gem large enough to imprison Juiblex. The next problem was a trigger item. Expecting a being who could probably know everything about you with one glance to accept a trapped gift would be unreasonable to say the least, so he decided to use an item that Juiblex would be likely to pick up as a matter of routine — his amulet. Obtaining it was not difficult, since Sarchon no longer cared whether he aged or not. A series of *wishes* enabled him to locate the lair and the amulet, *shape change* into one of Juiblex's elite demon guards, sneak into the lair while *hasted* and steal the amulet, and return home with it. Additional *wishes* and steal the mage to inscribe the final word of the spell on the amulet and return it to its original location.

All went as planned. Juiblex was imprisoned in the gem, which Sarchon had had mounted in the front of a crystal crown. Now Sarchon proceeded with the final step of his plan. After writing a will donating the Crown to a lawful good church, he merged a *scroll of protection from demons* with it by means of a *wish*, made it permanent with a second, then lay down on his bier wearing the crown and clutching his will, and used his final *wish* to activate the *protection* effect. This last *wish* pushed his age past venerable, and he died.

Meanwhile in the Abyss, Juiblex's elite forces had discovered him missing. Fearing for their miserable lives without Juiblex's protection, they instituted a frantic search for him, while lying about his whereabouts to cover up his absence. Led by a Emix, a favored demon in Juiblex's guard, his underlings discovered the mage's tower in short order and ransacked it for clues, taking everything of value, including the will, which had dropped from the mage's dying hand and fluttered outside the Crown's *protection* effect. But they could not get within 10′ of the mage's body and the Crown, so they could not disturb them.

The next one to enter the tower was a merchant named Mercos, delivering Sarchon's latest order of rare spell components. He found the tower ransacked and the mage dead of old age — which was strange, since he was only in his forties when he placed the order a month before. Since Sarchon was obviously in no condition to pay his bill, Mercos confiscated the Crown for payment, as was the legal right of a creditor in the absence of a will, and had it shipped home magically for his collection.

Emix returned to find the Crown gone, but he was able to track it to Terkos within a few weeks. Not wanting to alert the lower planes to their predicament by creating a scene, Emix assumed human form and tried to buy the Crown from Mercos, but the fool refused to part with it at any price. Since no demon could touch it, Emix hired the Thieves' Guild to steal it for him, promising them control of the city if they were successful.

Mercos, warned of the theft in advance, was unable to hire mercenary guards due to the Guild's influence, so he has gone looking for adventurers to keep watch over his Crown for the night.

Additional Notes

The Crown

The Crown radiates both magic and a strong evil aura. It is extremely fragile, and saves as crystal against all forms of damage. If the Crown is broken, the subsequent scene will be too horrible to describe. There is a thuderclap, followed by a rushing wind carrying such a noxious odor that all creatures within 3″ must save vs. poison or become nauseated and unable to fight. The floor and grounds for a ¼ mile radius will turn to a disgusting mass of living goo as Juiblex appears.

Juiblex will grant his rescuer a *wish* if it is used immediately, after which he will take any survivors home with him to the Abyss. The area will be a swampy waste for years to come, where no normal creature can survive.

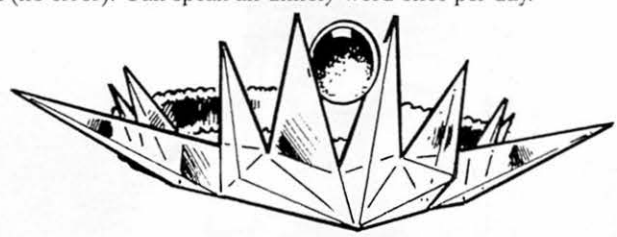
Juiblex: AC -7, MV 3, HD 19 equivalent, AT 1, Dmg 4-40, STs2/STw2, MR 65%, THAC0 7, hp 88, AL CE.

Special Attacks: Once per turn Juiblex can spew forth a 3 cubic foot blob of jelly-like slime to a 15′ range which combines the effects of an ochre jelly and a green slime.

Special Defenses: +2 weapon to hit; half damage from cold, electricity, fire (magical or breath weapon), and gas.

At will abilties: *circle of darkness* (15′ radius), *cause fear* (as a *wand of fear*), *circle of cold* (10′ radius), *regenerate* (2 hp per melee round), *infravision*.

Other abilities (any one per melee round): *detect invisibility, locate object, ESP, fly, dispel magic, invisibility 10′ radius, charm monster, hold monster, telekinese* 15,000 gp weight, *project image, phase door, putrify food & water, cause disease, speak with monsters, gate* in 1-4 type II demons (70% chance of success), *teleportation* (no error). Can speak an *unholy word* once per day.



Outside Help

Equipment that would be readily available in a large city may be purchased by the characters up to the limit of their finances. Remember that they have no more than 1 hour to shop, so nothing may be special ordered.

The characters will find it almost impossible to hire mercenaries or other paid help for the night due to pressure exerted by the Thieves' Guild on all the organized professional groups. Good alignment churches will be willing to help once they are alerted to the evil nature of the Crown. But Juiblex's minions foresaw this possibility and have arranged to keep the city's clerics busy for most of the night by terrorizing the area. Characters who contact a church for help will be told to hold on until someone can get there. Help will actually arrive at 4:30 a.m., and attacks scheduled from then on will not occur.

The Villains

The Thieves' Guild has put the whole operation into the hands of the famous master thief Villetorus. At his disposal are a mage (Theorin) and a cleric (Alefric) who work closely with the Guild, half a dozen assassins, a mercenary fighter contingent, and 2 dozen thieves. Villetorus is a master organizer and has laid out detailed plans for each phase of the operation. The only people who know the details of the entire operation are Theorin, Alefric, and Ville-

torus himself. All others have been told only their own duties in order to minimize the damage that can be done by thieves who are captured and *charmed*. Villetorus expects to have the crown by the 6th encounter; but has arranged two backup maneuvers just in case. If all goes well, he will not get personally involved.

Running the Module

Each encounter lists the following information:

1. Time of the attack
2. Villains involved
3. Goal of the attack
4. The Plan (stepwise)

The plan is presented as Villetorus would lay it out for the participants, with the steps numbered. Be sure to read over the plan for each encounter thoroughly before running it. The DM will of course have to alter some of the villains' actions to fit the circumstances, but the goal of the encounter should be kept firmly in mind.

Boxed player information is inserted at the point where something is clearly audible to all. The DM should make available additional information as the situation warrants. Extra notes and contingency plans are included after the stepwise order of events.

NPCs who are scheduled for multiple attacks, but die before their assignments are completed may either be replaced by someone of equal or lesser ability, or omitted entirely, at the DM's option. Thieves will be easy for Villetorus to replace; but Theorin and Alefric are more difficult, and Villetorus himself cannot be replaced.

Each room in the house has at least two entrances, so the encounter description can be easily adapted if the Crown is moved.

If the villains successfully steal the Crown, it will be checked as quickly as possible for both magic and evil, to be sure it is not a fake. If it is real, it will be held at the Guild until Emix can pick it up. (See Part 2 of this module next issue for the Assault on the Guild Hall). If not, the attacks will continue as scheduled.

Player Background

Terkos is like any other large city in the empire — dirty, noisy, and bustling with activity — both legal and otherwise. It is said that you can get anything here—for the right price. As such, it is the market center of the empire. Buyers and sellers of all sorts of goods flock here to trade, and many wealthy merchants actually have permanent homes in the city. After a recent successful adventure, your party has come here to restock supplies and sell off treasure. But your equipment repairs have been delayed, and you find yourselves stuck in town for a few days longer than expected. So tonight you are sitting in the tavern with time on your hands when you are startled by a voice near your table.

A tall, middle-aged man, opulently dressed, stands beside you. "I have need of professional adventurers for one night's work," he says. "The pay is handsome. Are you interested?"

On your invitation, the man introduces himself as Mercos, a trader in silks and spices. "I am a collector of rare art objects. Over the years, I have acquired several one-of-a-kind items from all over the known world, and my collection is a source of great pride to me. Today, just as I was preparing to leave the city to close on a trade agreement, I received a note by special courier, saying that tonight a certain valuable item called Sarchon's Crown would be stolen from my house, and that there is nothing I can do to prevent it. The note is from Villetorus.

"You are from out of town, so perhaps you are not familiar with the stories. Villetorus is a notorious thief based in this city. He always warns his victims before a major theft, and no one has ever been able to thwart his attempt, regardless of normal or magical precautions.

"I would like to hire your group to guard the Crown through the night. You may take whatever actions you wish to secure the Crown short of removing it from the house. But remember that the Crown is extremely fragile, more delicate than even the finest crystal. Under absolutely no conditions, none at all, should you allow it to be damaged. The Crown is truly an art treasure, the only one of its kind. If it came down to a choice, I would rather see it stolen than see the world robbed of its beauty forever. I could always ransom it back, although I would find that most inconvenient. Likewise, there are several other priceless items in my collection that I would not want to see damaged. Therefore, you may not use any dangerous spells, such as *fireballs, lightning bolts*, etc., in the house.

"I am not concerned about the theft of any other valuables; Villetorus takes only what he comes for. You will be left in the house until 6:00 a.m., when the servants will come for you. If you prevent the theft without damaging the Crown, I will give you 25,000 gp to divide among yourselves as you see fit."

If the party agrees to the job, the DM, acting as Mercos, should negotiate terms for payment. Mercos is prepared to pay up to 25% of the fee up front, out of which the characters are expected to purchase whatever incidental supplies they need. The remainder will be paid upon successful completion of the assignment. He will give them a tour of the house and tell them to report for duty in one hour.

Encounter Key

1. Raid

Time: Midnight
Villains: Smedley (Villetorus), Sharlene, Bobor, Ferdinand, Misty, Ivan
Goal: Divide and conquer.

(1) At the Thieves Guild, Theorin makes sure all the villains scheduled to participate in any portion of tonight's theft (except Encounter 6) are fully equipped, then gathers them in a tight circle and casts his *invisibility, 10' radius*.

(2) Theorin uses his *crystal ball* to locate the Crown (85% chance of success due to a previous viewing of the merchant's display), examines the surroundings closely, then reports to Villetorus, who determines its probable position inside the house.

(3) Villetorus reads a *magic jar* spell from a scroll and gains control of a 1st level thief named Smedley. As Smedley, he moves to the house to rendevous with the other five and tell them the location of the Crown.

(4) Smedley moves to a position outside Room 13. Sharlene, Bobor and Ferdinand pick the lock on the outside door to Room 14, while Misty and Ivan climb the south wall to the windows of Room 21.

(5) Smedley enters Room 13 by breaking the window glass. At this signal, the other five enter the building at their respective positions.

(6) Smedley howls in pain, curses, and crashes into furniture on his way through Room 13 in an attempt to draw some of the characters away from the Crown. Sharlene, Bobor and Ferdinand move silently toward one entrance to the Crown Room, circumventing any guards they encounter if possible, while Misty and Ivan quietly move to a position as close as possible to its other door and hide in shadows.

All has been quiet up to this point. Suddenly, you hear a crash from the southeast end of the building, as though a window has been broken. The crash is followed by thumping and muted curses.

(7) Smedley surrenders immediately as soon as he is discovered, pretending that he was injured climbing through the window. He tries to detain the characters away from the Crown as long as possi-

ble. Meanwhile, Sharlene, Bobor and Ferdinand attack any characters remaining in the Crown Room, attempting to melee the spell-casters first. They skirmish briefly, grabbing an item from someone if possible, then withdraw, trying to lure the characters into pursuit. If the Crown is then apparently unguarded, Misty and Ivan will try to steal it; if not, they will skirmish briefly to weaken the party further, then retreat and report back to the Guild.

Notes: The thieves have been instructed to hit and run, so none will engage in deadly combat unless cornered. Smedley will talk freely if captured, even admitting that he was merely a diversion to permit other thieves to enter the building and steal the Crown in the confusion. Villetorus will maintain control of the body for as long as possible to spy on the characters, evacuating only if seriously threatened. Whatever information Villetorus can gain about the characters by observation should be put to use in the upcoming attacks.

Smedley: AC 8, MV 12, T1, AT 1, Dmg by weapon, STs15/STw14, THAC0 20*, hp 6, AL LE (N as himself).

Special Abilities: Saves vs. *charm* and other mental attacks as Villetorus.

Equipment: Leather armor; dagger.

Sharlene, Bobor, and Ferdinand: AC 8, MV 12, T3, AT 1, Dmg d8, STs15/STw14, THAC0 20*, hp 10, 12, 14, AL LE.

Special Abilities: Backstab for double damage with surprise; MS 27%, HS 20%.

Equipment: leather armor; longsword; sling; 10 darts.

Misty: AC 5, MV 12, T6, AT 1, Dmg by weapon, STs13/STw12, THAC0 19, hp 23, AL CN.

Special Abilities: Backstab for triple damage with surprise; PP 55%; MS 47%; HS 37%; CW 92%; +1 "to hit" with missile weapons.

Equipment: leather armor; *longsword +2; ring of protection +1; potion of gaseous form.*

Ivan: AC 6, MV 12, T 5, AT 1, Dmg by weapon, STs13/STw12; THAC0 19, hp 18, AL NE.

Special Abilities: Backstab for triple damage with surprise; PP 50%; MS 40%; HS 31%; CW 90%; +1 "to hit" with missile weapons.

Equipment: leather armor; *longsword +1; potion of extra-healing.*

2. Magic

Time: 1:00 a.m.
Villains: Theorin, Orric, Marna, Type I demon.
Goal: Test the Defenders' Wits

(1) Theorin checks for the current location of the Crown through his *crystal ball*, then moves, still invisibly, to the house to rendevous with Orric, Marna, and the demon.

(2) All four hide outside the building while Theorin casts a *polymorph self* spell on himslf, then unlocks the outer door to Room 18 with his *chime of opening* and lets his companions in.

> Suddenly a clear, bell-like tone breaks the stillness of the night. All is silent for a moment, then you hear heavy footsteps approaching the room.

(3) Theorin and the demon head for one entrance to the Crown Room while Orric and Marna move silently to a position just outside another entrance, where they hide in shadows and wait for the demon to appear.

(4) If the demon can see the Crown, he will *telekinese* it over to Orric and Marna, then melee as many characters as possible while the thieves escape with it by the best available route. Otherwise, he will attack from the doorway, trying to lure the characters away from the 10' *protection from demons* effect and into melee, while Orric and Marna enter through the other door and make an attempt to steal the Crown during the confusion. Meanwhile, Theorin waits outside the doorway invisibly and observes, ready to appear and cast a *slow* spell on as many of the party as possible if his group is in trouble.

Notes: The demon will stay and fight until reduced to 1/4 of its original hit points, then create *darkness* around itself and *teleport* out, never to return. If Theorin is in personal danger, he will attack with *magic missile* if the opposition appears weak, or flee if the situation is grim. He will not leave the building, but will find a hiding place and *polymorph* into a mouse to escape detection until the search is over, then shift back and forth until fully cured and wait in mouse form to assist with other attacks. The thieves will exit invisibly by the best available route, whether or not they successfully steal the Crown. They will not join the melee unless cornered.

Orric and Marna: AC 6, MV 12, T4, AT 1, Dmg by weapon, STs15/STw14, THAC0 20*, hp 12,15, AL NE.

Special Abilities: Backstab for double damage with surprise; MS 33%; HS 25%.

Equipment: leather armor; longsword.

Type I Demon: AC 0, MV 12/18, HD 8, AT 5, Dmg d4/d4/d8/d8/d6, STs13/STw12; MR 70%; THAC0 12; hp 40; AL CE.

Special Defenses: Half damage from cold, electricity, fire (magical or breath weapon), and gas.

At will abilities (one per round): *darkness* (5' radius), *detect invisible objects, telekinese* 2000 gp weight, *teleport* (no error) *infravision, gate* in another type I demon (10% chance of success).

3. Animals on the March

Time: 1:30 a.m.
Villains: Theorin, jaguars, tiger, hydra.
Goal: Wear 'em down!

(1) Theorin returns to his own shape in Room 3, and uses his *chime of opening* to let in 2 trained jaguars and a trained tiger, brought by Sharlene and Ivan.

(2) Theorin casts *invisibility* on himself (if not already invisible).

(3) The mage takes the animals into the largest room on the floor where the Crown is being kept and reads a *monster summoning IV* spell from the scroll he carries, obtaining a 5-headed hydra.

> It is now near the middle of the night and the building has grown quiet. Then, in the distance, you once again hear the faint chime of a bell. Seconds after this, you hear a few low muffled growls followed by a popping, sizzling sound, then nothing.

(4) Theorin instructs the hydra to move to the Crown Room and attack, along with the two jaguars. He keeps the tiger with him for protection.

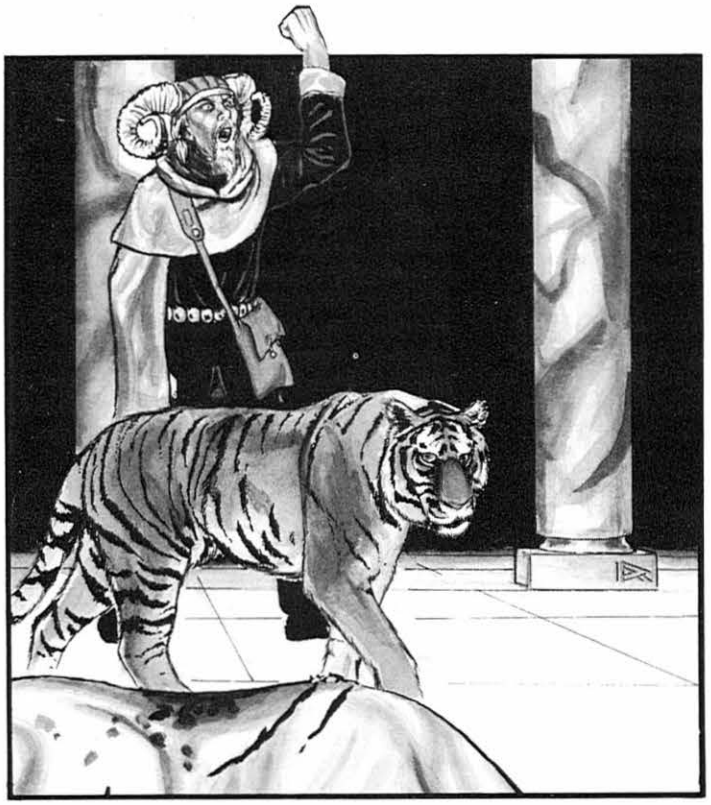
(5) Theorin moves with the tiger to the entrance of the Crown Room to observe, where he remains safely behind his creatures, using his *slow* spell (if still available) and his *ray of enfeeblement* to advantage whenever he can do so without affecting his own creatures.

Notes: As soon as any character closes to within 10' of Theorin, he will have the tiger attack while he makes his escape by the best available route.

Jaguars: 2, AC 6, MV 15, HD 4+1, AT 3, Dmg d3/d3/d8, STs14/STw11, THAC0 15, hp 22,23, AL N.

Special Attacks: If the jaguar scores hits with both forepaws in the same melee round, it gains 2 additional rear claw attacks for 2-5 points damage each on that round.

Special Defenses: Surprised only on a 1.



Tiger: AC 6, MV 12, HD 5+5, AT 3, Dmg d4+1/d4+1/d10, STs13/STw12, THAC0 15, hp 33, AL N.

Special Attacks: If a tiger scores hits with both forepaws on the same melee round, it gains 2 additional rear claw attacks for 2d4 points damage each on that round.

Special Defenses: Surprised only on a 1.

Hydra: AC5, MV 9, HD 5, AT 5, Dmg d6/d6/d6/d6/d6, STs14/STw13, THAC0 15, hp 28, AL N.

4. The Assassins

Time: 2:30 a.m.
Villains: Vannik, Bertha, and Jorgan.
Goal: Reduce the number of guards.

(1) Vannik, Bertha, and Jorgan climb to the second floor balcony on the east end of the building. They pick the lock on Room 29 and enter quietly.

(2) The three assassins move silently and invisibly toward the Crown Room by different routes, dispatching any guards they meet along the way by assassination if they have complete surprise, otherwise by backstabbing. (Any assassin who is caught and meleed en route will cause as much damage as possible, then flee.)

(3) The remaining assassins regroup outside the Crown Room. Bertha and Jorgan hide in shadows to either side of the door, and Vannik takes a position around a corner (or behind a pillar, if appropriate).

(4) Vannik talks to the player characters from his hiding place, attempting to draw them out of the Crown Room. Bertha and Jorgan wait by the door, ready to make an assassination attempt on any characters who come out to investigate. (The DM should role play the assassin in the following conversation, modifying it to suit the characters' responses.)

> As you wait, you suddenly hear a voice shouting to you from the shadows of the corridor. "You! Can you hear me?" The cold stone of the wall throws out wailing echoes, distorting the location of the speaker. He pauses, as if waiting for a reply.
>
> "You're working for that merchant, aren't you? Does he pay you enough to make your lives worth this risk?" (Pause.) "Is it worth it to die?" (Pause.)
>
> "You know, you're being fools. The merchant has tricked you, lied to you. The Crown you guard is evil. Check it yourself. We must get it from him. The merchant must not have it — he is in league with demons. Go ahead — check the Crown." (Pause.)
>
> "Look, we do not want to hurt you. We only attacked thinking you were evil beings, but we have learned different. Leave now and we will not hurt you." (Pause.)
>
> "Are you worried about your pay? We let you go with your lives, and even so, we can pay you. Let us say we hire you to do another job — we could hire you to stop guarding the Crown. Here. Here is a down payment."
>
> A money bag hits the floor outside the room with a loud thump, spilling gold pieces all over the corridor.
>
> "Or do you fear the revenge of a merchant?"

If the characters refuse Vannik's "offer" and none leave the room, he will close with the following remarks and exit by the best available route. Bertha and Jorgan will remain in position and wait for an opportunity to assassinate someone trying to leave the room later.

> "Well, you are fools. You've been tricked, and now won't admit it for fear of a fat merchant's revenge. We will worry no more about you."

Notes: None of the three will reveal the presence of the others if caught unless magical means are used. Bertha and Jorgan will make only one assassination attempt at the door, then flee in different directions, taking the best available routes out. If Vannik is still present when the others flee, he will attempt to backstab one of their attackers on the way past, then flee himself.

Vannik: AC7, MV 12, A6, AT 1, Dmg by weapon, STs13/STw12, THAC0 19, hp 22, AL NE.

Special Abilities: Backstab for triple damage with surprise; MS 27%, HS 20%; assassinate 50% (6th-7th level opponent) or 35% (8th-9th level opponent).

Equipment: leather armor, longsword, shield, dagger, *potion of extra-healing* (labelled as poison).

Bertha (Half-orc): AC 7, MV 12, A7, AT 1, Dmg by weapon, STs13/STw12, THAC0 19, hp 25, AL CE.

Special Abilities: Backstab for triple damage with surprise; MS 33%; HS 25%; assassinate 55% (6th-7th level opponent) or 40% (8th-9th level opponent).

Equipment: leather armor; longsword (poisoned — save at +1 for no damage, otherwise 25 points); 4 daggers; *periapt of proof against poison.*

Jorgan: AC 5, MV 12, A6, AT 1, Dmg by weapon, STs13/STw12, THAC0 19, hp 18, AL CE.

Special Abilities: Backstab for triple damage with surprise; MS 27%; HS 20%; assassinate 50% (6th-7th level opponent) or 35% (8th-9th level opponent).

Equipment: leather armor; shield; *longsword +2, ring of protection +2; dust of disappearance.*

5. The Magic Returns

Time: 3:30 a.m.
Villains: Theorin and Alefric.
Goal: Get the Crown.

(1) Outside the building, Theorin casts a *detect invisibility*, while Alefric casts a *prayer* spell, then a *locate object*, and finally a *silence, 15′ radius* on a coin, which he pockets.

(2) They enter the house through the northwest opening of Room 3, and move to a convenient position within 150′ of the Main Hall's north doors.

(3) Theorin moves out of the *silence* and casts his *audible glamer*

spell, creating the sound of many men shouting and pounding on the north doors, then rejoins Alefric.

> You suddenly hear the sound of many men shouting outside the building. It seems to come from the North side, just outside the main doors. The shouting dies down and then there is a thud like an axe chopping into the wood. The blows and mumbled voices continue.

(4) Theorin and Alefric, guided by Alefric's *locate object* spell, move quickly to the upper floor (or roof, if the Crown is on the second floor), until Alefric is sure the Crown is directly below them.

(5) As Alefric moves away with the *silenced* coin, Theorin uses his *stone shape* spell to create a trapdoor in the floor directly over the Crown. Alefric returns, and they carefully open the trapdoor.

(6) Alefric drops the *silenced* coin into the room beside the Crown, while Theorin lowers a rope.

(7) Alefric casts a *hold person* on any still-active characters, while Theorin casts his *spider climb* on Alefric.

(8) Alefric descends the rope and collects the Crown, while Theorin uses his *phantasmal force* spell to create an image that the room is normal. Those looking in from outside the room will see the Crown in position and rough approximations (detectable as illusions if watched closely) of the player characters standing about. (Theorin cannot see well enough to make the illusion react, so if any character attempts to enter the room, the *phantasmal force* spell will be cancelled.)

(9) Alefric climbs back up the rope and allows Theorin to carefully pull the Crown out of his hands.

(10) Once he has the Crown, Theorin casts his *dimension door* spell and takes the Crown to Villetorus. Alefric will try to escape by himself, using the *spider climb* to avoid detection by moving along the ceilings until its duration expires.

Notes: The two spellcasters will attempt to dispatch any guards they encounter on their way to the Crown Room as quickly and as silently as possible. Once Alefric is in the Crown Room, he will be on his own. Theorin will leave via the *dimension door* spell if Alefric gets in serious trouble.

6. The Big Time

Time: 4:00 a.m.
Villains: Theorin, Alefric, 38 mercenary fighters, 10 thieves.
Goal: Overwhelm the Remaining Defenders with a Direct Frontal Assault

(1) Theorin again checks the current location of the Crown with his *crystal ball*, and informs Villetorus and the mercenaries.

(2) All participants move to the house. The A, B, and C Groups gather outside the north and south doors of the Main Hall. The D group moves to a position near the trapdoor created by Theorin earlier. Alefric casts a *protection from good* spell on himself.

> It is now very late in the night, the stillest part known as the Thieving Hours. As you stand, watchful, you become aware of a faint, slowly growing level of noise in the distance. Listening, you think you hear metal scraping metal, mumbled voices, the gentle splash of water, and the tramp of feet. The sound continues to grow.

Any character watching the grounds outside the building will be able to see shadowy movement of small groups gathering together. Those with infravision will be able to make these out as groups of humanoid beings.

(3) At the sound of the horn, the A Groups will break down both the north and south doors to the Main Hall and enter, along with the B and C Groups.

> The blowing of a horn breaks the stillness of the night. Suddenly, there is a great howl and the pounding of many feet. Heavy blows fall on the north and south doors of the Main Hall. Hoarse shouting is heard ascending the stairs. Armored men burst into the Hall.

(4) One A Group remains in the Main Hall to prevent anyone escaping this direction with the Crown. The other two A Groups charge toward the Crown Room, each taking a different route to surround the characters and melee all visible opponents. Meanwhile, the B Group will run up the west staircase and take cover, firing sling bullets and spells at any characters who expose themselves. The thieves in the C Group run up the east staircase and position themselves along the balcony, with oil skins and torches ready to throw at any characters who show themselves.

(5) The D Group moves directly toward the trapdoor created by Theorin earlier. If the fighters cannot drop into the room around the Crown and attack from the rear, they will fire missiles at the characters from above.

Notes: Any group will retreat if its leader is killed, or if the force is reduced by half. Theorin and Alefric will use their remaining spells to their best advantage here.

"A" Group Mercenaries: 3 groups of 10, AC 5, MV 9, F1, AT 1, Dmg by weapon, STs17/STw16, THAC0 20, hp 7 each, AL NE.
Equipment: chain armor, longsword.
"A" Group Leader: 3, AC 3, MV 9, F3, AT 1, Dmg by weapon, ST16/STw15, THAC0 18, hp 20 each, AL LE.
Equipment: plate mail, longsword.
"B" Group: 5, AC 6, MV 12, T1, AT 1, Dmg by weapon, STs15/STw14, THAC0 20*, hp 4 each, AL NE.
Equipment: leather armor; sling and bullets.
"B" Group Leader: Theorin.
"C" Group: 5, AC 6, MV 12, T1, AT 1, Dmg by weapon, STs15/STw14, THAC0 20*, hp 3 each, AL LE.
Equipment: leather armor, 2 oil skins, 5 torches, flint and steel.
"D" Group: 5, AC 5, MV 12, F 1, AT 1, Dmg by weapon, STs17/ST16, THAC0 20, hp 6 each, AL N.
Equipment: plate mail, *longsword +1*.
"D" Group Leader: Alefric.

7. The Hostage

Time: 4:30 a.m.
Villains: Vannik and Jorgan.
Goal: Convince the characters to leave the Crown without resorting to violence.

(1) Jorgan disguises himself as the merchant Mercos. He wears leather armor under his clothes and carries a concealed dagger.

(2) Vannik and the disguised Jorgan enter the house through any convenient previously unlocked door and move to a hiding place near the Crown Room.

(3) Vannik puts one arm around Jorgan's throat and propels him forward into an open area with partial cover (such as a balcony rail or pillar), puts a stage knife to Jorgan's throat, and shouts for the party.

> Before you really have a chance to recover from the pitched battle that just ended, you hear a voice calling to you. Two men step out of the shadows. The first appears to be the merchant who hired you. The other stands behind him, holding a glittering knife at the merchant's throat.
> "Help!", screams the merchant. "They'll kill me. Give them the Crown."

"You heard your boss," says the other man. "Give us the Crown or leave the building, and he goes away unhurt. Don't, and I kill him. If I kill him, who is going to pay you?"

(4) The disguised man will beg and plead with the player characters to do what his captor tells them. If asked he will freely offer to pay them for their services performed up to now and will agree to all but the most ridiculous terms presented by the player characters.

(5) If the characters agree to give up the Crown, Vannik will instruct them to leave the house and return to the tavern, where someone will come to pay them off. If they attack the man holding the knife in any way, or take more than a few minutes to settle on a deal, he will stab the disguised man with the stage knife, whose blade retracts into its handle when pressed. Jorgan will "die" quite convincingly while Vannik runs away as fast as he can.

(6) Jorgan applies his *dust of disappearance* as soon as he "dies" and circles back to the Crown Room, where he dispatches any remaining guards by assassination and steals the Crown. While the bulk of the party investigates the "murder" in the hall, he will escape by the best available route.

Notes: Both assassins will flee by the best available route if a mass melee erupts. Jorgan will not make his attempt on the Crown if there is more than one guard present at the time.

8. The Final Attempt

Time: 4:45 a.m.
Villains: Villetorus.
Goal: Take the Crown.

(1) Villetorus arrives invisibly and checks the north opening to Room 14, the east doors of the building, and the outer door to Room 13. If any are unguarded, he enters quietly. If not, he attacks the guard at 13 and fights until reinforcements arrive, then runs to Room 14 and enters, killing anyone still guarding that entrance.

(2) Villetorus moves silently to Room 11, taking as roundabout a method as needed to avoid discovery. He will hide in the nearby secret passage until any search for him ends.

(3) Villetorus moves silently to the Crown Room, still circumventing any guards he sees. Once there, he steps into the room and uses the blinding flash ability of his *gem of brightness* on all those within. (30′ cone, 5′ base radius. All creatures within the area of effect must save vs. magic or be blinded for 1-4 rounds and suffer a "to hit" penalty of -1 to -4 thereafter until a *heal* spell is applied).

(4) Each round thereafter, Villetorus will use another 5 charges of his *gem of brightness* for the blinding flash effect while he moves in, takes the Crown, and retreats. The effects of the *gem* are not cumulative, but characters who do not keep their eyes averted will have to save each round against the effect.

(5) Once outside the room, Villetorus will flee by the best available route, stopping only long enough to cover a section of floor (preferably just around a corner) with *oil of slipperiness.* (95% chance for any creature who steps in it to slip and fall. Thereafter, any creature with oil still adhering to its feet or shoes has a 50% chance of falling each round until the oil is removed.)

Notes: If cornered, Villetorus will fight to the best of his ability. If reduced to 15 or fewer hit points, he will surrender and return the stolen Crown.

NPC Villains

THEORIN

9th Level Human Magic-user

STR: 14
INT: 17
WIS: 12
DEX: 15
CON: 15
CHA: 13
AL: CE

AC 5; 25 hp

Equipment: *bracers of defense* (AC 5); *chime of opening; ring of regeneration; staff of striking; potion of speed; potion of gaseous form; crystal ball; scroll (monster summoning IV).*

Spells carried:
Level 1: *magic missile* (x2); *spider climb; Tenser's floating disc*
Level 2: *ray of enfeeblement; invisibility; audible glamer*
Level 3: *slow; phantasmal force; invisibility 10′ radius*
Level 4: *dimension door; polymorph self*
Level 5: *stone shape*

ALEFRIC

8th Level Human Cleric

STR: 12
INT: 14
WIS: 15
DEX: 13
CON: 17
CHA: 12
AL: LE

AC 0; 52hp

Equipment: *plate +1; shield +1; mace +2;* pale lavender *ioun stone; potion of growth.*

Spells carried:
Level 1: *cause light wounds* (x2); *curse; cure light wounds; protection from good*
Level 2: *hold person (× 2); silence, 15′ radius find traps*
Level 3: *locate object; dispel magic; prayer*
Level 4: *cure serious wounds (× 2)*

VILLETORUS

12th Level Human Thief

STR: 13
INT: 16
WIS: 14
DEX: 17
CON: 13
CHA: 17
AL: LE

AC 3; 43 hp

Equipment: *gem of brightness; cloak of displacement; dagger of venom; longsword +2; potion of extra-healing; potion of diminution; oil of slipperiness.*

Thieving Abilities: PP 105%; OL 87%; F/RT 75%; MS 99%; HS 82%; HN 35%; CW 99.2%; RL 60%

Key to the Merchant's Mansion

Mercos' house is built after the style of a Roman villa. The walls are rough-hewn stone, and a moat, 10′ deep and 10′ wide, surrounds the house. A stone walkway around the building gives access to any of the ground floor doors.

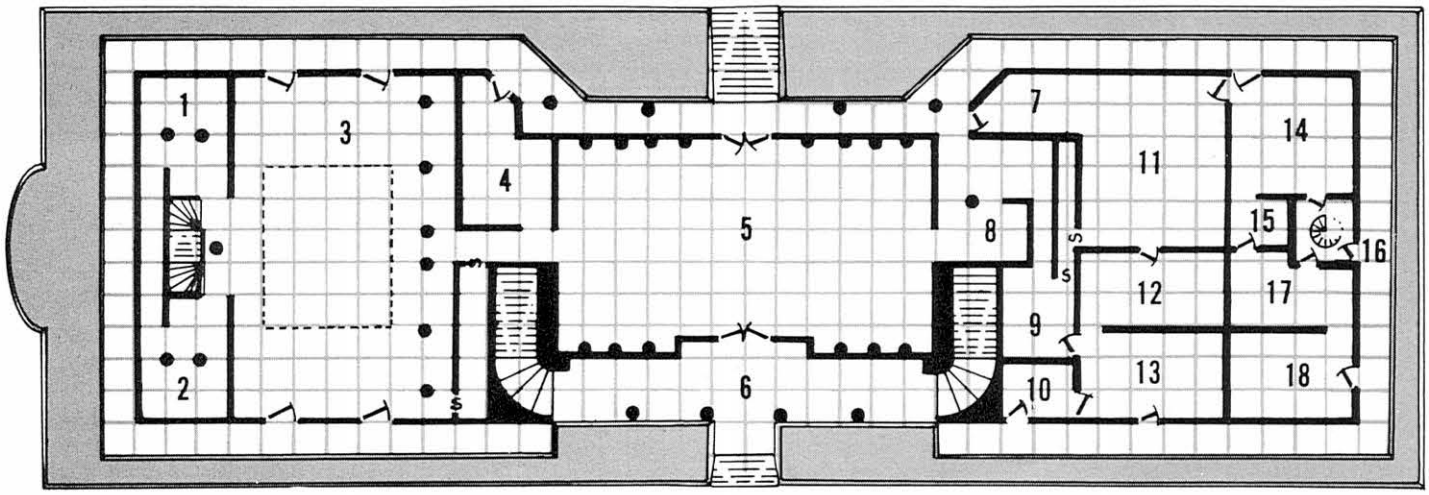
During the party's guided tour of Mercos' house, he will point out all but the secret corridors. All rooms are furnished opulently, as would befit a Roman estate. All doors and windows have standard mechanical locks; and the double doors also have bolts. Specific room descriptions are outlined below.

1-2. *Lower North and South Galleries.* Built of white marble and expensively furnished, these galleries house dozens of fine paintings in gold inlaid, ebony frames. Stairways with gold railings curve gracefully up to the second floor.

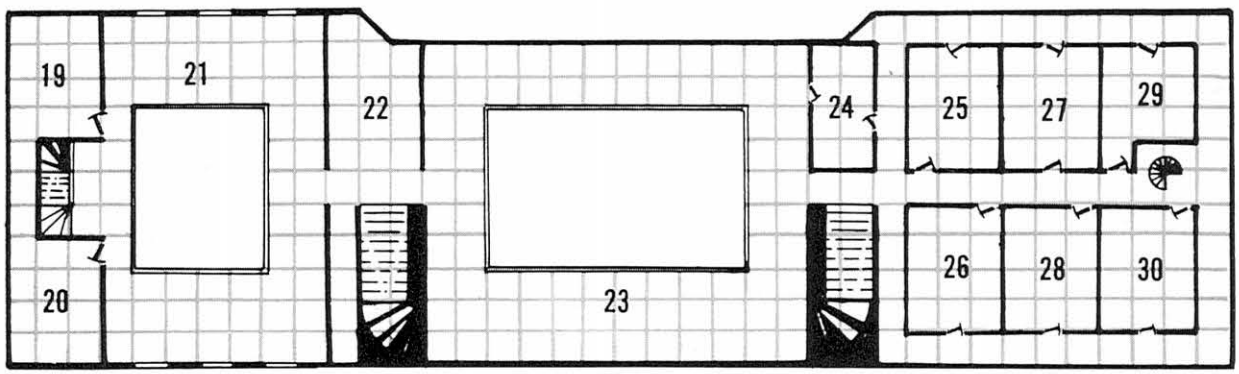
3. *Cloister.* A collection of religious art and artifacts dating back

The Merchant's Mansion

GROUND FLOOR



UPPER FLOOR



1 square = 5 feet

more than one hundred years, including tapestries, jewel-encrusted chalices, and paintings. Open to the second floor, where a balcony goes around the entire circumference of the room.

4. *Jewelry collection.* An assortment of rare one-of-a-kind pieces, including crown jewels from a long-dead dynasty. Most of the items are sealed inside glass display cases, which Mercos says are locked and trapped (DM choice as to type).

5. *Main Hall.* The greeting area for all guests. Nicely furnished with less expensive paintings and statuary. Velvet furniture with silver inlay stands on the marble tile floor, and half pillars line the walls.

6. *Patio.* Stairs from the upper balcony lead to this scenic flagstone-paved luncheon area overlooking the gardens on the other side of the moat. Ornate marble tables for dining are placed appropriately.

7. *Breakfast Nook.* A less formal dining area off the main dining room, furnished comfortably.

8. *Display Room.* The current location of Sarchon's Crown on its pedestal, as well as several rare vases, old tapestries, and a few statues.

9. *Office.* This room is where Mercos keeps his business records, and occasionally seals bargains. Solid mahogany furniture.

10. *Storage.* A small storage area for linens and other household supplies.

11. *Main Dining Hall.* Ornately carved furniture with silver table settings. Suitable for elegant dining.

12-13. *Servants' Quarters.* Comfortably furnished, but now deserted.

14. *Kitchen.* Large ovens, oak worktables and utensils, and several food storage areas.

15. *Pantry.* Storage area for flour, dried meat, fruit, and vegetables, and other non-perishable supplies.

16. *Stairwell.* Spiral staircase with a golden railing, leading to the second floor.

17-18. *Servants' Quarters.* As above.

19-20. *Upper North and South Galleries.* Portraits and other paintings commissioned by Mercos to expand his collection line the walls.

21. *Cloister Balcony.* More religious paintings from many lands mounted along the walls. Looks down onto the first floor religious collection.

22. *Lounge.* Gracefully furnished with comfortable chairs, tables, and a collection of rare tapestries to delight the eye.

23. *Upper Balcony.* Bounded by a railing, this walkway overlooks the Main Hall.

24. *Servants' Quarters.* As above.

25-29. *Guest bedrooms.* Fit for nobility, with hand-carved furniture, heavy draperies, and fur rugs.

30. *Mercos' bedroom.* Comfortably furnished with tiled walls, a wardrobe, and a large bed. The door is locked and trapped. Mercos keeps his personal papers locked in a chest in the corner.

AWAY WITH WORDS

by Frank Mentzer

Here are a few questions about some rare terms which could be minimally useful in your fantasy games. If you enjoy them, you should also examine "Mrs. Byrne's Dictionary of Unusual, Obscure, and Preposterous Words , by Josefa Heifetz Byrne; © 1974, published by Washington Square Press (first paperback edition January, 1984); $3.50 retail price.

If you know more than 5 of these, you're either incredibly well-educated, have strange tastes, or you're a reincarnated feudal baron.

A. In a dungeon, you encounter a fighter who's **AGROOF**. He is—
   1. Face down
   2. Very angry
   3. Very scared

B. A magic-user, preparing for a spell, pulls out a **BREE**. What's he going to cast?
   1. *Identify*
   2. *Infravision*
   3. *Invisibility*

C. Your party enters a room and sees a **CARBOY**. You should—
   1. Attack it
   2. Examine it
   3. Talk to it

D. A character has **DROMOMANIA**; he—
   1. Hates camels
   2. Rants deleriously
   3. Travels compulsively

E. You see an **ENSIFORM** lump in a pile of coins. It's probably a—
   1. Gem
   2. Monster
   3. Sword

F. A mysterious shape approaches, carrying a **FALCATE** weapon. It's probably—
   1. An assassin
   2. A druid
   3. A monk

G. Your party fights a creature that was afflicted with **GALEANTHROPY**, and it returns to man-shape when slain. When the battle was fought, it was a—
   1. Boar
   2. Rat
   3. Tiger

H. In a dungeon, you come across a **HOLOGRAPH**, which is a—
   1. Projected image
   2. Religious symbol
   3. Scroll

I. During an adventure, your characters are **ILLAQUEATED**; they are—
   1. Captured
   2. Drenched
   3. Melted

J. The thief, his knife at your throat, says, "No **JOUKS**". He doesn't want you to—
   1. Be funny
   2. Make noise
   3. Move quickly

K. **KATHENOTHEISM** is a religion with—
   1. All female deities
   2. Several deities, all equal
   3. Several deities, one supreme

L. A **LORIMER** is a—
   1. Saddlemaker
   2. Sage
   3. Singer

M. A medieval town hires a **MURENGER** to take care of the—
   1. Drawbridge and moat
   2. Town wall
   3. Trash and garbage

N. A **NAUMACHY** is a naval—
   1. Battle
   2. Dictatorship
   3. Fleet

O. When a fighter tells stories about about his **OBSIDIONAL**experiences, he's talking about his—
   1. Battles
   2. Treasures
   3. Wounds

P. The town sage warns characters of the local **PALLIARDS**; they should avoid these—
   1. Beggars
   2. Catacombs
   3. Traps

Q. A **QUERCINE** quarterstaff—
   1. Has four flat sides
   2. Is made of oak
   3. Is oddly shaped

R. In the center of a dungeon stands a huge **ROWLYRAG**, which is—
   1. An albino giant
   2. A gray rock
   3. A reddish urn

S. A townsman says that he made his fortune as a **SUTLER**, selling—
   1. Housekeeping services
   2. Provisions to soldiers
   3. Rare and imported items (silks)

T. A party of adventurers may form a **TONTINE**, each agreeing to the following method of dividing treasure—
   1. The dead still get shares, paid to their heirs
   2. The first wounded gets an extra share
   3. The last survivor gets everything

U. Some lucky characters may have participated in an **UTLESSE**—
   1. A distribution of free food
   2. An escape from prison
   3. A meeting with a deity

V. While visiting a noble's estate, your characters may encounter **VILLEINS**, which are peasants who are—
   1. Diseased beggars
   2. Selling things
   3. Spies from other estates

W. **WEDBEDRIP** is a feudal law requiring peasants to—
   1. Act as servants
   2. Fight when needed
   3. Harvest crops

X. While visiting a wealthy ruler, your character is offered a **XENIUM**, which is a—
   1. Logic puzzle
   2. Rare pungent beverage
   3. Visitor's gift

Y. When rising in the morning, your character may be **YAULD**—
   1. Sleepy and slow to awake
   2. Stiff and sore
   3. Well-rested and alert

Z. A druid can easily make a **ZAREBA**, which is a—
   1. Stockade of thorn bushes
   2. Treetop house made of vines
   3. Woodland flute

Answers on page 28.

UNOFFICIAL NEW SPELLS FOR CLERICS

by Jon Pickens

Remember when you last tried to recharge your *staff of striking*, and couldn't figure out which spell to use? Logic seems to dictate that all the listed magic items (except for artifacts and relics) must have been made by some spellcaster with a spell that produced the desired effect. So here is the first of a series of articles giving unofficial suggestions for what these forgotten spells may have been, as well as a few "extras" to fill in the gaps.

Detect Disease (Divination)

Level: *1*
Range: *1"*
Duration: *1 round/level*
Area of Effect: *1 creature or object per level*
Components: *V,S,M*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell reveals whether a creature or object carries a disease (including lycanthropy, mummy rot, and other magical diseases), and whether the affliction can be cured by the caster. There is a 10% chance per level of the caster to correctly identify the disease. (Failure results in no identification at all.) The material component is the cleric's holy symbol.

Empathy (Divination) Reversible

Level: *1*
Range: *0*
Duration: *1 turn*
Area of Effect: *1" wide path, 3" long*
Components: *V,S,M*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell allows the caster to sense the basic needs, drives, and/or emotions of any unshielded mind (hunger, thirst, fear, fatigue, pain, uncertainty, rage, hatred, curiosity, hostility, friendliness, love, and so on). The spell will give no result for creatures protected against detection, psionic creatures, or emotionless creatures (such as slimes, oozes, jellies, golems, skeletons, zombies, etc.). The reverse of the spell will mask the emotions of any one creature for one turn. The material component for both versions is the cleric's holy symbol.

Enhance Turning (Alteration/Enchantment)

Level: *2*
Range: *0*
Duration: *2 rounds/level*
Area of Effect: *Special*
Components: *V,S,M*
Casting Time: *4 segments*
Saving Throw: *None*

Explanation/Description: While this spell is in effect, the caster turns undead as if one experience level higher, and gains a +1 bonus to all turning rolls (both for the initial turn and for the number turned). No more than 1 level of enhancement can be gained at a time; no further benefit accrues from an additional *enhance turning* spell cast while the first is still in effect. The spell requires a silver holy symbol.

Protection from Charm (Abjuration)

Level: *2*
Range: *Touch*
Duration: *5 rounds/level*
Area of Effect: *Creature touched*
Components: *V,S,M*
Casting Time: *5 segments*
Saving Throw: *None*

Explanation/Description: This spell adds +1 per 3 experience levels of the caster to the recipient's saving throw vs. *charm* and all related effects, including spells (such as *suggestion* and *magic jar*), items (such as *potion of human control*), and spell-like effects (such as the gaze of a vampire, or the song of a harpy or bard). It is not effective

against mental attacks for which no saving throw applies, and a roll of 1 for any saving throw automatically fails, regardless of bonuses. The material component is holy water.

Find Portal (Divination)
cf Wand of Secret Door and Trap Location

Level: *3*
Range: *1"/level*
Duration: *3 turns*
Area of Effect: *1" wide path*
Components: *V,S*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell reveals all normal or magical portals within its area of effect, regardless of size. There is a 10% chance per level of the caster to determine what type of magic (if any) is involved if the portal is magical or magically concealed. The spell is most useful for finding concealed or secret doors, shifting walls, and the like.

Heroism (Alteration)
cf Potion of Heroism

Level: *3*
Range: *Touch*
Duration: *1 round/level*
Area of Effect: *1 person*
Components: *V,S,M*
Casting Time: *6 segments*
Saving Throw: *None*

Explanation/Description: This spell affects only the fighter class and fighter subclasses, conferring a temporary increase in life energy levels upon any such individual with fewer than 10 levels of experience (including 0 level men-at-arms). The amount of the increase is as shown below:

Level of Recipient	Number of Energy Levels Bestowed	10-sided dice for Accumulated Damage Bestowed
0	4	4
1st-3rd	3	3+1
4th-6th	2	2+2
7th-9th	1	1+3

The recipient fights as though at the experience level bestowed by the magic for the duration of the spell. Damage sustained is taken first from magically gained hit dice and bonus points. The material component is the cleric's holy symbol.

Free Action (Abjuration/Enchantment)
cf Ring of Free Action

Level: *4*
Range: *Touch*
Duration: *1 turn/level*
Area of Effect: *Creature touched*
Components: *V,S,M*
Casting Time: *7 segments*
Saving Throw: *None*

Explanation/Description: This spell enables the creature touched to move and attack normally for the duration of the spell, even under the influence of magic that impedes movement (such as *web, hold,* or *slow* spells , or while underwater. In the former case, the spells have no effect on the recipient, while in the latter the individual moves at normal (surface) speed and does full damage even with such cutting weapons as axes and scimitars and with such smashing weapons as flails, hammers, and maces, provided that the weapon used is held rather than hurled. This spell will not, however, enable *water breathing* without further appropriate magic. The material component is a leather phylactery.

Smiting (Conjuration/Evocation)
cf Rod of Smiting; Staff of Striking

Level: *4*
Range: *Touch*
Duration: *1 round/level*
Area of Effect: *Weapon touched*
Components: *V,S,M*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell increases the striking power of a normal or magical blunt weapon. A normal weapon gains a bonus of +1 "to hit" and damage per 4 levels of the caster. Any adjusted "to hit" roll of 20 or better does triple damage, but shatters the weapon, thereby ending the spell. A magical weapon gains only a +1 bonus to hit and damage per application of the spell, with no special damage capabilities. The *smiting* spell cannot raise the total magical bonus of any weapon above +5. The material component is the cleric's holy symbol.

Adaptation (Alteration)
cf Necklace of Adaptation

Level: *5*
Range: *Touch*
Duration: *24 hours*
Area of Effect: *Creature touched*
Components: *V,S,M*
Casting Time: *8 segments*
Saving Throw: *None*

Explanation/Description: This spell allows the recipient to ignore gases affecting respiration, breathe underwater, or even exist in airless space for the duration of the spell. The material component is holy water.

Mend Limb (Necromantic)

Range: *Touch*
Duration: *Permanent*
Area of Effect: *1 body part*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: This spell enables the caster to mend a broken bone or reattach a severed limb. In the latter case, the severed part must be available, and the spell must be cast within a number of hours equal to the caster's level or it will have no effect. Although severed parts can be reattached to a dead body, life cannot be restored without further appropriate magic. The material components are the cleric's holy symbol and holy water.

Superheroism (Alteration)
cf Potion of Superheroism

Level: *6*
Range: *Touch*
Duration: *3 rounds/level*
Area of Effect: *Creature touched*
Components: *V,S,M*
Casting Time: *8 segments*
Saving Throw: *None*

Explanation/Description: This spell affects only the fighter class and its subclasses, conferring a temporary increase in life energy levels upon any such individual with fewer than 13 levels of experience (including 0 level men-at-arms). The amount of the increase is as shown below:

Level of Recipient	Number of Energy Levels Bestowed	10-sided Dice for Accumulated Damage Bestowed
0	6	5
1st-3rd	5	4+1
4th-6th	4	3+2
7th-9th	3	2+3
10th-12th	2	1+4

The recipient fights as though at the experience level bestowed by the magic for the duration of the spell. Damage sustained is taken first from magically gained hit dice and bonus points. The material component is the cleric's holy symbol.

Sphere of Adaptation (Alteration)

Level: *7*
Range: *0*
Duration: *24 hours*
Area of Effect: *20' diameter globe*
Components: *V,S,M*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: As the fifth level spell *adaptation*, except for the area covered. The material component is holy water.

DISPEL CONFUSION

Advanced Dungeons & Dragons®

ADQ: In the "Central American Mythos" section of DEITIES & DEMIGODS™ Cyclopedia, Chalchiuhtlicue, a goddess of chaotic good alignment, is said to be the wife of Tlaloc, a god of lawful evil alignment. How is this possible?
ADA: While alignment is a convenient method for describing character behavior (Law-Chaos) and motivation (Good-Evil), it is often inadequate for describing deities and other creatures with from myth and legend. The normal standards of interrelations of various alignments — in this case, total opposition — may or may not apply with respect to such. In other words, alignment is a convenient guideline, but when it conflicts with given data, consider it a minor factor.

ADQ: One point in the "Bigby's Tomb" module in POLYHEDRON™ Newszine #19 has me confused. Wouldn't Bigby have needed an 18 intelligence to create the *Bigby's Crushing Hand* spell? He would need that to use it according to the rules.
ADA: First, Bigby is one of Gary's characters, and Gary doesn't use strict AD&D® game rules in his campaign. You don't have to, either; the object is to have fun, not to be a rulebook lawyer, and if you can modify the system to your taste without damaging its integrity (quite a trick, at times), go to it. Furthermore, the published statistics for Gary's characters do not match the real ones. Each player is entitled to privacy when it comes to character details, and Gary is no exception. So change Bigby's intelligence to 18 (or higher, possible through the use of a *tome of clear thought*).

ADQ: Can two magic items be merged together by means of a *wish*?
ADA: Possibly; DM's option, in most cases, and the wording of the *wish* is critical. As an unofficial guideline, consider the XP values of the items, and require one *wish* for each 10,000 total XPV (or less). For example, nearly any sword could be merged with a wand, but combining a wand and a staff will often require two *wishes*. The availability of *wishes* is also a factor; if 1-2 *wishes* are used per year (player time), as in my campaign, the total XPV affected should be increased — perhaps to 100,000 or more. Conversely, if 10 or more *wishes* are used per year, a figure of 5,000 XPV (or less!) might be more balanced.

ADQ: Can a magic item be *polymorphed* from one form to another such that it may be used in its new form, when it could not be used in its old form? For example, if a *vorpal sword* were changed into a dagger via a *polymorph any object* spell, could a magic-user then wield it?
ADA: Yes, but note the following comments carefully. Intelligent weapons should gain saving throws; DM's option on determining level, but Ego (treated as level, using the magic-user chart) is recommended. The DM may also modify or disallow special effects that may logically be wholly or partially based on the weapon's size or method of use. In this example, the dagger might only function vorpally on a "natural 20", or be reduced to "sharpness" (c.f. DMG pg. 166), or might not retain either effect; daggers are thrusting weapons, not swung, and the vorpal effect is argueably for an edged "swinging weapon" only.

(Note: a polymorph *effect often detracts from an item's or creature's powers, but never adds new ones — except possibly movement capabilities of the new form not present in the old. —EGG)*

ADQ: Is a monk or paladin who changes classes still restricted as to the number of magic items he may possess?
ADA: The answer (below) is official, and arose from a detailed discussion of the matter between E. Gary Gygax and Frank Mentzer.

A druid, paladin, or monk cannot add another class without reverting to a cleric, fighter, or thief (respectively).

When any character "goes dual", the former class is totally ignored and forgotten while the new class is studied. The special abilities of a druid, paladin, or monk come from utter devotion to a specific philosophy. Thus, these characters obviously cannot totally ignore these philosophies and at the same time expect to retain any benefits gained through them.

A character of some other class, however, MAY add one of these three, as alignment and other factors permit. For example, a Lawful Good cleric can become a dual-class cleric-paladin, but a paladin cannot add the profession of cleric. If a paladin abandons the "paladin way", he or she voluntarily and permanently breaks the connection to the Positive Plane, thus losing all the special abilities of paladins and becoming a normal fighter (eventually, in this case, becoming a dual class fighter-cleric). Similarly, a druid loses the special attunement with nature, from whence comes the *shapechange* and other abilities; and a monk loses much. The monk's armor class and movement rate revert to normal once the Discipline is ignored, and all other special abilities fade quickly.

When a character adds druid, paladin, or monk as a second class, the restrictions that apply to that class are enforced as soon as that class training is begun.

ADQ: Do *ropes of entanglement* automatically hit?
ADA: No, a standard "to hit" roll is needed. The level of the user is irrelevant; the *rope* strikes as a creature of 4 Hit Dice (and, of course, is AC -2, hp 22, as given in the description).

ADQ: What happens when an *anti-magic shell* hits a *prismatic sphere*, or a *sphere of annihilation*? What about a *sphere of annihilation* hitting a *prismatic sphere*?
ADA: An *anti-magic shell* will penetrate a *prismatic sphere* through the fifth (blue) layer, but no further. Two effects will thus remain, the indigo and the violet. Note that the *sphere*'s effects are merely suppressed while within the *shell*'s radius; they will function normally at parts of the *sphere* remaining outside of the *shell*, and will reactivate when the *shell* no longer blankets them (unless the *sphere*'s duration expires before then).

A *sphere of annihilation* is not a magical device per se; it will simply eat everything in the way — creatures, objects, magical effects, etc. — unless controlled and stopped.

ADQ: Is magic resistance cumulative for the various items which grant it to the possessor, such as a *robe of the arch-magi* and a pseudo-dragon, a paladin with 2 *holy avengers*, etc.? If so, then what is the maximum amount of magic resistance possible?
ADA: Magic resistance is cumulative for multiple items. Quite bluntly, however, if *holy swords* are common enough that two can be carried by a single paladin in your campaign, you are so far outside of a normal game's rules that you are free to ignore this one as well.

ADQ: Do lycanthropes have the same hit points in human form as in animal form, regardless of whether they were 0-level

humans or character types before contracting lycanthropy? If so, will the creature's hit points be the same as it had as a human, or do you roll new hit points according to the hit dice given in the Monster Manual for the particular weretype? What about other shape changers, such as bronze dragons?
ADA: Any creature, regardless of *shape-changing* or *polymorphing* abilities, retains the same hit points and saving throws in all forms. The statistics given in the Monster Manuals are nice and convenient, but are not binding; nearly anything can be found in a form larger, smaller, dumber, smarter, (et al.) than those described.
ADQ: Rakshasas, as described in Monster Manual, can be slain by crossbow bolts *blessed* by a cleric. This is a very unusual use of the *bless* spell. Does the usual 6 round duration apply, or can characters get some bolts *blessed* and then kill a rakshasa with them a week later? How many bolts can be *blessed* with one spell?
ADA: Similar to the options given for a *dispel magic* spell, a *bless* spell may be directed at either an area or an item. If cast at an item, no creatures can be affected at the same time. In this mode, the spell is an Enchantment (rather than a Conjuration, the typical use). The cleric may *bless* an object weighing up to 1 pound per level of the caster. If the item is of sufficient quality (in the case of a crossbow bolt, of at least 50 gp value), the enchantment will function in a manner similar to normally (magic-user) enchanted missiles — permanent until fired — with the added vulnerability that the magic can be removed by a *dispel magic* spell (at standard chances of success).
ADQ: Do druids get bonus spells for high wisdom as clerics do?
ADA: Druids ARE clerics, and of course gain the bonuses. Non-cleric casters of cleric spells (such as paladins) do not gain the bonus spells.

DUNGEONS & DRAGONS®

DQ: The table of thieving abilities on page 27 of the Players Companion book confuses me. The given chances for success are lower than those given in the Expert rules! Why can a 14th level thief open a lock better than a 25th level thief?
DA: The percentages given in the revised Expert rulebook are incorrect; the unrevised chart was published. (Most sets include an errata sheet with the correct percentages). The unrevised percentages may be used if you (as DM) run occasional games, rather than a campaign. But if characters are played enough to earn higher levels (say, 20 or more), use the revised figures. The correct chart, complete for all characters (levels 1-36), will be in the D&D® MASTER Set.
DQ: When I recently went to my local hobby shop to purchase the D&D® Companion Set, I was quite disturbed to see that it was designed go with the new D&D® Basic and Expert Sets. I have flipped through my friend's new Basic and Expert sets and found them very incompatible with my second edition sets. It follows that the new D&D Companion set will also be incompatible with my edition of the rules systems. So in order to upgrade my rules, I would have to buy two new boxes and the higher priced D&D Companion Set. Needless to say I feel that this is quite redundant and absurd. I don't feel that I should have to buy revised editions of what I already have to get the Companion Set promised years ago. What are your opinions on this?
DA: There are very few rules that have been changed in the revised editions; the new sets ARE compatable with the old (that is, the "old red box"; the "blue book" edition is primitive in comparison). I closed some loopholes, and added more detail on some subjects, but was careful to change very little of the existing rules—providing more guidelines instead.
—You asked for my opinions. Personally, I think you should (a) not buy revised BASIC; it's designed for beginners, and you have the old editions; (b) do buy the revised EXPERT; I put a lot of new things into it, and I don't think you'll be disappointed (and the reviews agree); and (c) do buy the COMPANION set; it's not a rehashing of old stuff. I made it the best I could, combining my ten years of role playing experience (egad, has it really been that long?) with the spirit and foundation of the original game.
DQ: What are the prices for the new armor types in the Companion Set (scale and banded)?
DA: Scale mail (AC 6) costs 30 gp, and banded (AC 3) costs 50 gp. And if you're a DM, note the chart on page 55 (DM Companion book), which gives encumbrances of all types and sizes, including the slightly smaller demi-human armors and even giant-sized. You may modify costs for those proportionately.
DQ: My 14th level magic-user got killed in a battle with a scorpion when he was out of spells and had lost his dagger. Could he have picked up a sword and used it in a life and death situation?
DQ: Sure! Don't get hung up on abstractions; anyone can use any weapon, regardless of class, in emergencies. BUT this does NOT mean that the character knows how to use it properly. If I were DM in such a situation, I'd first roll 1d6; on a 1-2, he hits himself; 3-5, the weapon is jarred out of his hand (even with a technical miss, probably hitting armor or a wall or something); 6, make a standard Hit Roll, but with a penalty (at least -2 but not more than -12, depending on the weapon, situation, etc.).
Note that the situation is a bit different for clerics. Their abhorrence of edged weaponry might require a saving throw (for PCs) and/or morale check (for NPCs); if failed, the character would be unable to force himself even to try such a thing, and even success would still involve severe penalties to the Hit Roll. If a successful hit occurrs, another check should be made immediately, with failure indicating that the cleric drops the forbidden weapon in disgust.
But in any event, retreat is a preferred option; big dumb creatures (like the scorpion you mentioned) would probably stop to munch on something appetizingly convenient, rather than chasing your possibly dangerous magic-user. Against more intelligent monsters — have you ever tried a bluff?

STAR FRONTIERS®

SFQ: Can a Dralasite with enough limbs make five melee attacks per round?
SFA: Yes, but the character would need a dexterity score of at least 100 to make enough limbs for five melee attacks per round.
SFQ: Why do Yazirians walk more slowly over long distances than Humans?
SFA: The Yazirian musculature is built for the lower gravity of their homeworld. As a result, their muscles are not heavy enough to sustain prolonged motion at the same rate as humans and it takes them longer to cover a sizable distance on foot.
SFQ: Can an anti-shock implant be removed from one's own body using only strength?
SFA: Yes, but not without injury. Anti-shock implants are placed surgically, and can only be safely removed by surgery.
SFQ: What special seating arrangements do Vrusk require in vehicles?
SFA: The standard Vrusk seat resembles a freestanding padded table supported by a single leg. When seated, the Vrusk folds its remaining legs around the underside of the seat.

Of Great Ships and Captains

"Big ships" in the STAR FRONTIERS® game, Part 2

by Roger E. Moore

In the last issue of POLYHEDRON™ Newszine, some of the basics of starting a Big Ship campaign in a STAR FRONTIERS® game were described. The referee and players must decide what sort of Big Ship the group will be using; campaigns based upon military, merchant, and scouting missions will each require a different type of ship, each having different abilities, crew sizes, and so forth.

As the cover of this issue points out, having a Big Ship is no guarantee that star-faring characters will be invincible. The bigger the ship, the harder it crashes. A careful and dedicated crew (and referee) will keep their ship flying for many sessions of play.

Details, details

The first hurdle to overcome in running a Big Ship campaign (after you've chosen which ship to use) is to map out the ship's interior. Eventually someone will want to know where the staterooms are, what the bridge looks like, how far away the lifeboats are from the cafeteria, and where the bathrooms are. A large amount of graph paper and patience is required to get this job done.

Numerous ship maps are scattered throughout the STAR FRONTIERS game rules, and it only takes a few minutes of study to get a feel for how the mapping system works. Based on 2-meter squares, the maps detail the interiors of various smaller ships used by the UPF Spacefleet (such as the assault scout and frigate). The notes on designing deck plans given in the Campaign Book (p. 23) are required reading for this sort of work.

If you like extra detail, 1-meter squares can be used. This is extra-nice in figuring out exactly where everyone is standing in melee, and those who like filling in details of crew seating, equipment appearance, and so forth may prefer the enlarged scale.

Some of the most commonly seen areas on starship maps are given below. Players and referees may use this as a checklist to determine what parts of the Big Ship they're using need to be included in the maps. Most of the areas named are self-explanatory.

* Bridge (main bridge and emergency bridge) including pilot's, co-pilot's, astrogator's, and communications stations;
* Computer room, possibly with computerized library;
* Engineering section, including spare parts storage, main and emergency power systems, maintenance shafts to engines, spacesuit storage lockers, backup engineering systems, emergency life support systems, workpods, machine and electronics shops, and tools and equipment storage;
* Gunnery decks, including firing controls for main ship's guns and defense systems, major man-portable weapons storage, weapons maintenance rooms and repair shops, ammunitions storage, and armored (military) spacesuit storage;
* Crew quarters, with rec center, galley, food storage, life-support system, offices, small weapons storage, and other areas required by the ship's crew (like bathrooms);
* Passenger decks, with accomodations similar to those on the crew deck (only more expansive and probably more expensive as well);
* Cargo decks, including freight handling machinery, major airlocks, cargo space, security station, and cargo handling "arms" (for deep-space work); and,
* Other areas: observation domes, airlocks, passenger and crew lifeboats, robot storage areas, hydroponics areas, freight and crew elevators running throughout ship, and internal defense points (heavy weapon mounts for repelling boarders).

A partial layout of a frigate is given in the Campaign Book which displays some of the above areas rather nicely. Other ship maps in the STAR FRONTIERS books are also helpful.

Aside from the internal maps of the ship, the referee should generate ship's papers similar to those found in SFKH 1, *Dramune Run* (p. 13, Ship Log for the *Gullwind*). Various expenses involved in running the Big Ship should be carefully detailed. How much does refueling cost? How often should maintenance be performed? How much are crew salaries?

One last thought about designing your ship. If you choose a ship type that's been previously described in the rules (such as the frigate, which is detailed below), don't worry about whether your ship design is going to be "official." Given the wide variations between the different types of frigates in the rules, one supposes that different races and different shipbuilding contractors have different ideas of how to build the same starships. After all, a Volkswagen Beetle, a Corvette Stingray, and a Lincoln Continental were all designed with four wheels and the ability to get you from one place to another at 55 mph; no one said all cars had to look alike.

Player characters & crewmen

Most crew positions on a starship are self-explanatory. Everyone knows what a pilot or gunnery officer does. The problem comes in figuring out exactly which crew positions aboardship should be filled. If you have a Big Ship with a crew of 400, you may have trouble deciding how many cooks and internal security personnel will be needed.

If there was an easy answer to this, it would be included here in this article. The TRAVELLER® game system has some helpful comments and rules of thumb for crewing major warships in Book 5, *High Guard*, that are certainly worth reading. For the most part, you will be on your own in building crew positions for the player characters to fill. Note that there is no reason why players cannot each control a number of separate characters on the ship, though a good supply of referee-controlled NPCs is recommended for ease of play.

If you have access to a local library, you might try to discover what sorts of crews

major ships like aircraft carriers, submarines, and destroyers have on them. This could be very helpful in laying out starship crew positions.

Some of the most commonly used crew positions on a starship are given below, with a few brief notes on each.

* Captain, who is often the ship's main pilot;
* Executive officer, a lieutenant who handles matters when the captain is absent and performs some of the captain's paperwork;
* Pilot or helmsman (often several pilots, copilots, and backup pilots are kept aboardship, all of officer grade and usually lieutenants);
* Gunnery officers, usually junior lieutenants (each officer is specialized in one form of weapons or defense system, such as rockets or energy weapons);
* Chief medical officer/surgeon and any medical assistants required;
* Astrogator/navigator, a lieutenant who operates the guidance and stellar location systems and (to a lesser extent) the detection/radar equipment;
* Communications/detection officer and crewmen;
* Chief engineer (usually a lieutenant) and engineering crewmen, responsible for the ship's power and propulsion systems, life support, damage control, and other engineering systems;
* Computer officers (on larger ships with big computer systems);
* Maintenance and repair crewmen;
* Boarding party personnel, shipboard marines, internal security forces, and other armed military personnel, usually commanded by a junior lieutenant (other personnel, such as squad leaders, a first sergeant, and platoon sergeants are optional); and,
* Other personnel as needed (robot techs, food service and agricultural specialists, scientists, passenger stewards, etc.).

In the *Warriors of White Light* adventure, some additional notes on the crewing of the smaller starships (frigates and assault scouts) are given. Enlisted ranks are referred to under the general title of Midshipmen, though other ranks and titles may be adopted if the referee desires. Other space navies aside from the Clarion Royal Marines would probably have new designations for officers and crew.

Opponents & adventures

Designing adventures for a Big Ship campaign should not be overly difficult. The ship can often play a background role in getting players from one planet to another so they can take part in "regular" sorts of adventures in which PCs seem to immerse themselves so regularly. The Big Ship shouldn't always have to serve as the group's taxicab, however.

In military campaigns, life aboard a large warship could be played out in detail. Obviously there is a lot of boring time even in a major war, but there are certain moments when danger might creep up on the characters as well.

Adventures occurring aboardship would include saboteur and spy activity (especially in anti-pirate and Sathar campaigns), boarding actions, and crew mutinies. It must be strongly stated that crew mutinies should be VERY rare. The United States Navy has never had a large mutiny, though several times small numbers of crewmen, dissatisfied with their lot and often mistreated by their officers, have rebelled. Criminal activities among crewmen involved in drug dealing, loan sharking, gambling, and other pursuits might prove to be long-standing problems that characters will have trouble laying to rest.

Special passengers bring their own troubles, as crewmen try to protect alien ambassadors, locate terrorist-implanted bombs, deal with hijackers and stowaways, or take on disaster victims from shipwrecks or wartime activities. Animals in cargo bays can escape by accident or on purpose. Pets brought aboardship might prove to have thieflike talents.

Players should be able to develop other shipboard adventures that keep things rolling in the game. Of course, there are adventures that can keep things rolling outside the ship as well. Major space battles can be played out with the PCs' ship involved, using the Knight Hawks rules, though everyone should be forwarned that the fastest way to totally wreck a starship is to get into a shooting war with another ship. Diplomacy, trickery, and careful tactical planning should be explored beforehand to eliminate the chances of having the Big Ship become a **BFLH** (Big Floating Lifeless Hulk).

The referee should keep the first rule of managing a Big Ship campaign in mind: *avoid destroying the ship.* This doesn't mean that if the player characters decide to dive the ship into a local star that they should get away with it. But the referee should avoid putting the ship itself in critical danger of being destroyed, especially early in the campaign. The *threat* of having the ship be destroyed is one thing, but doing it is another.

A good case in point was a campaign I participated in a few years ago, in which the players controlled a *Leviathan*-class merchant ship in a TRAVELLER game. Within a month of gaming, the ship had sustained extreme internal damage from fighting and was in danger of being gunned apart by hostile starships. This was not conducive to a secure feeling on

the players' part. It may happen that more than one ship bites the Asteroid of Doom before the players and referee figure out how to keep the ship alive longer.

BUT — if it happens that the player characters wind up stranded on an alien planet with their Big Ship crashed and seriously damaged, all is not lost. There are repair crews and construction firms willing to put the ship into working order again, for a hefty price. The shuttle-type starship on the cover, though it obviously isn't going anywhere for awhile, could be salvaged, carried back to a spaceport or well-equipped industrial center, and sent back into space only a little worse for the wear.

Frigates in general

One example of a Big Ship that could be adopted into campaign play is the frigate. A frigate is comfortably small and manageable for a beginning Big Ship group, though it's still of respectable size. The crew size is more than adequate, and lots of NPCs can fill out the crew roster and serve as replacement player characters if the originals die or retire.

Despite last issue's promise of a view of the *Pini Pedikord* ("the terror of the spacelanes"), deck plans for a sample frigate will have to wait until a later date. However, some basic information can be culled from the various STAR FRONTIERS game books, deduced from the above, and invented on the spot. Any group interested in creating a campaign based around a different Big Ship should follow the same procedure: look up every scrap of information you can find on that ship type, add implied material, and then fill in the gaps with your imagination.

Frigates are the smallest major warships in common use. Built around a size 5 hull, frigates are well-armed and fast. They are most often used by planetary navies, marines, and militias, interstellar navies (such as Spacefleet), and captured or "junked" frigates might be employed by pirates or private concerns. In the STAR FRONTIERS game, frigates form the mainstay of the UPF fleet.

Because of their speed and firepower, frigates are often sent on high-speed patrols and pirate suppression, anti-smuggling, or blockade assignments. They work well with smaller craft such as fighters and assault scouts, lending firepower support when necessary and serving as "headquarters" ships for small military operations.

Frigates are equipped with high-quality detection gear. Interplanetary radar, high-powered cameras, energy sensors, and hull skin sensors allow the ship's crew to monitor activity in, on, or around the ship at any time. Normal radio and subspace radio systems are installed, along with a videocom system for "face-to-face" communication and a white-noise broadcaster of normal size for use in combat. A standard intercom system is installed for communication between crewmen in different parts of the ship.

Frigates are heavily armed when compared to smaller ships like assault scouts and fighters, and they have a variety of weapons systems that may be used during combat. Some weapons systems may be replaced by others, as noted below.

One large laser cannon (range: 100,000 km) is set on the bow in a fixed mount that only allows the cannon to fire forward. A laser beam battery is mounted to one side of the ship, consisting of a cluster of small laser cannons set in a rotating turret with an unlimited field of fire. (The frigate may be rotated to allow the laser battery to reach targets initially on the other side of the ship from the battery.) The laser battery has a 90,000 km range. Both types of laser weapons have their "punching power" reduced by great distances.

Frigates also commonly carry two nuclear missiles called "torpedos," which are used as ship-to-ship weapons with homing devices. Each torpedo has a fission-drive engine to send it to its target. Torpedos can sometimes be used for space-to-ground attacks against planetary fortresses, military bases, missile silos, spaceports, etc.

Four rocket batteries are mounted on the hull as well. Each battery may fire a cluster of small and extremely fast missiles propelled by fusion drives. No homing systems are placed on these missiles because of their extremely fast movement; targets cannot dodge them.

Some weapons may be exchanged for others. The two torpedos may be eliminated and replaced by another four rocket batteries or by another laser beam battery; other combinations of these systems are possible (such as exchanging the four rockets for a laser beam battery, etc.).

Frigates have a good array of defenses, too. A reflective surface may be applied to the hull to defend against laser attacks. A masking screen device good for two uses is installed (complete with water tanks), and four interceptor missiles useful against incoming missiles and torpedos are carried as well. The entire masking screen system may be replaced by installing another interceptor missile, or a smaller masking screen system good for only one use could be installed with one decoy system. A large masking screen system good for two uses could, of course, be broken down into two smaller one-shot systems.

For a "small" starship, a frigate packs a nice wallop. A long-playing military campaign could be developed with little trouble around a UPF frigate or a similar ship in a planetary navy, if the solar system it hails from has a large number of planets to visit.

Deck plans, a crew roster, and more information on running a frigate in a Big Ship campaign will wing their way to you a future issue of POLYHEDRON™ Newszine.

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Answers to "Away With Words":

A. 1; an olde Scottish term for flat on one's face.
B. 3; another olde Scottish term for an eyelash.
C. 2; it's a glass bottle with a protective covering.
D. 3; compulsively.
E. 3; or at least something shaped like a sword.
F. 2; the weapon is sickle-shaped.
G. 3; technically, any cat form.
H. 3; any hand-written, signed document.
I. 1.
J. 3.
K. 3.
L. 1.
M. 2.
N. 1; either real or symbolic.
O. 1; specifically, siege warfare.
P. 1; professional beggars using tricks to arouse sympathy.
Q. 2.
R. 2.
S. 2; by following the troops.
T. 3; each is beneficiary of the others.
U. 2.
V. 2.
W. 3.
X. 3.
Y. 3.
Z. 1.

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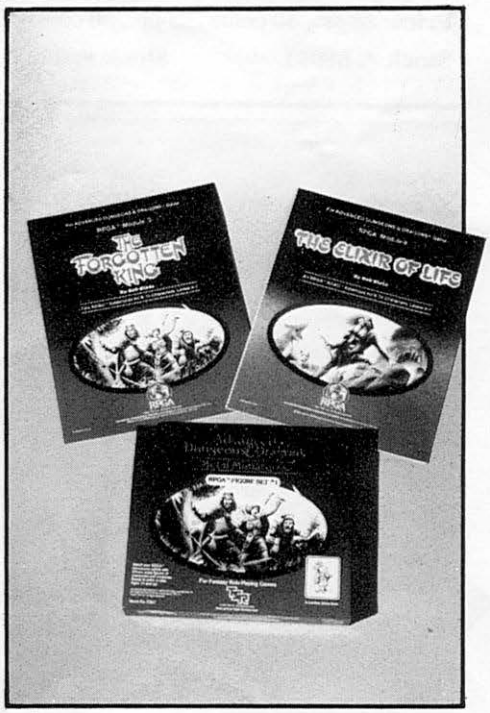

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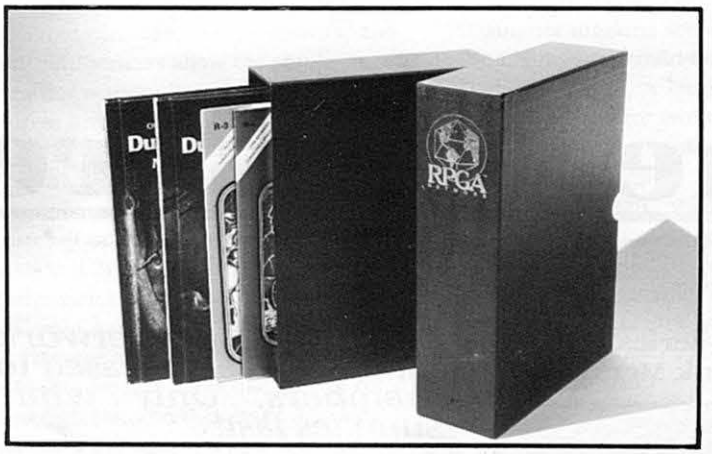

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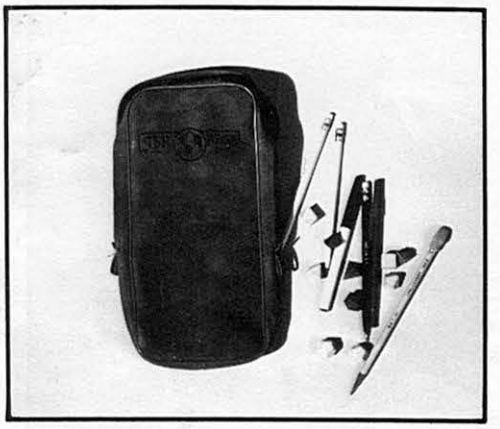

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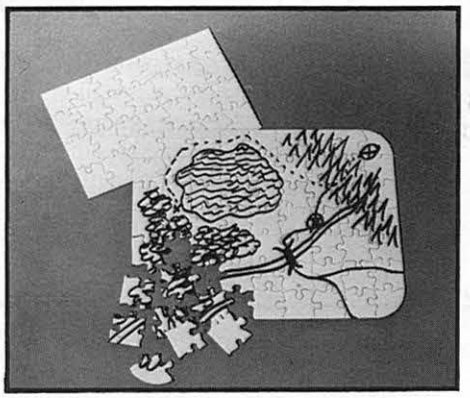

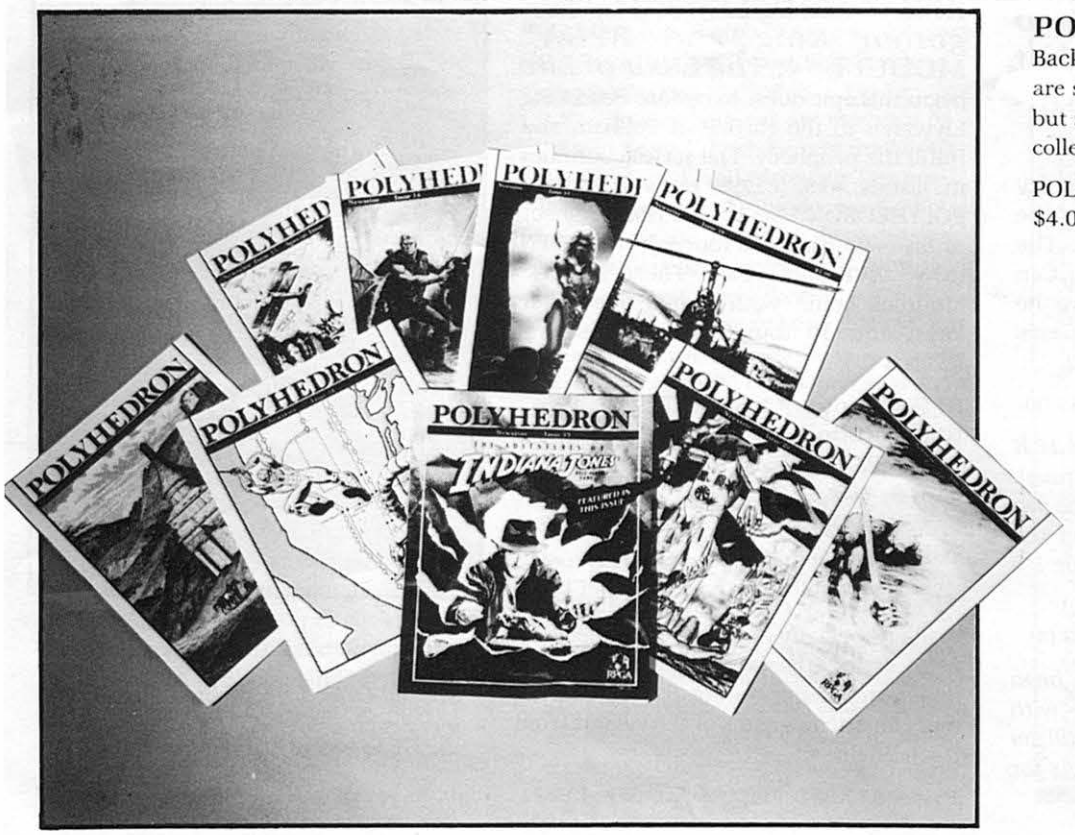

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